

Busta Rhymes

Nutty Dreadlock

Richie Hawtin

Do you take Plastik?

Monkey Mafia

Jon Carter goes ape

MUZIK

the ultimate dance music magazine

No 37 June 1998 £2.40

**Free
Ibiza
Tape!**

Plus inside:

The Ultimate Ibiza Guide
the Clubs, the Beaches,
the Drugs, the Lot

Derrick

May

"I'm an asshole"

The techno playboy tells all



Due to copyright reasons, this tape is not available to readers anywhere.
Sorry, but that's the way it is.

cream

<http://www.cream.co.uk>
Residents Paul Oakenfold,
Nick Warren, Paul Bleasdale,
Les Ryder
Percussion: Mav

Saturday May 16th
Paul Oakenfold, Sasha,
Nick Warren, Paul Bleasdale,
Dave Haslam, Les Ryder

Saturday May 23rd
Bank Holiday Weekend
Paul Oakenfold,
Jon Pleased Wimmin,
Harri, Paul Bleasdale,
Paul & Russ (K-Klass)
Steve Lawler, Les Ryder,

Saturday May 30th
Paul Oakenfold, Nick Warren,
Dave Seaman, Adam Freeland,
Paul Bleasdale, Guy Ormadel,
Les Ryder

Saturday June 6th
Pete Tong, Nick Warren,
Paul Bleasdale, Steve Lawler,
Phat Phil Cooper

Saturday June 13th
A Muzik Magazine Party
The Chemical Brothers,
Sasha, Dave Haslam,
Paul Bleasdale,
Steve Lawler, Les Ryder,
A Bedroom Bedlam DJ

Cream presents Full On
Residents Judge Jules,
Tony De Vit, Tall Paul Newman,
Allister Whitehead

Friday May 29th
Judge Jules,
Tall Paul Newman,
Allister Whitehead,
Jon Pleased Wimmin,
Seb Fontaine,
Paul & Russ (K-Klass)

Cream Glasgow - The Tunnel
Saturday 30th May
R.I.P. Matt Jam Lamont
Paul & Russ (K-Klass),
Colin Tevendale,
Steven McCreery
10.30pm-4.30am,
£10 (Plus booking fee),
The Tunnel, 84 Mitchell Street,
Call 0141 331 7607 or, 0151 708
9979 for details

Cream Dublin - Red Box
Sunday 31st May
Roger Sanchez (4hr set)
11pm-3am, £10 (Plus booking
fee), Red Box, Harcourt Street,
Call 0035 31 478 0166
for details

Information

Cream: 9.30pm-3am. £7.00 Members and
Nus, £10.00 Non Members
Full On: 10pm-6am £8.00 Members and Nus,
£10.00 Non Members (Plus booking fee).
Tickets 0151 708 9979 (See outlets)
Cream Events Info Line: 0891 518200 (45p
min cheap rate/50p all other times)
Cream, Wolstenholme Square, Liverpool L1

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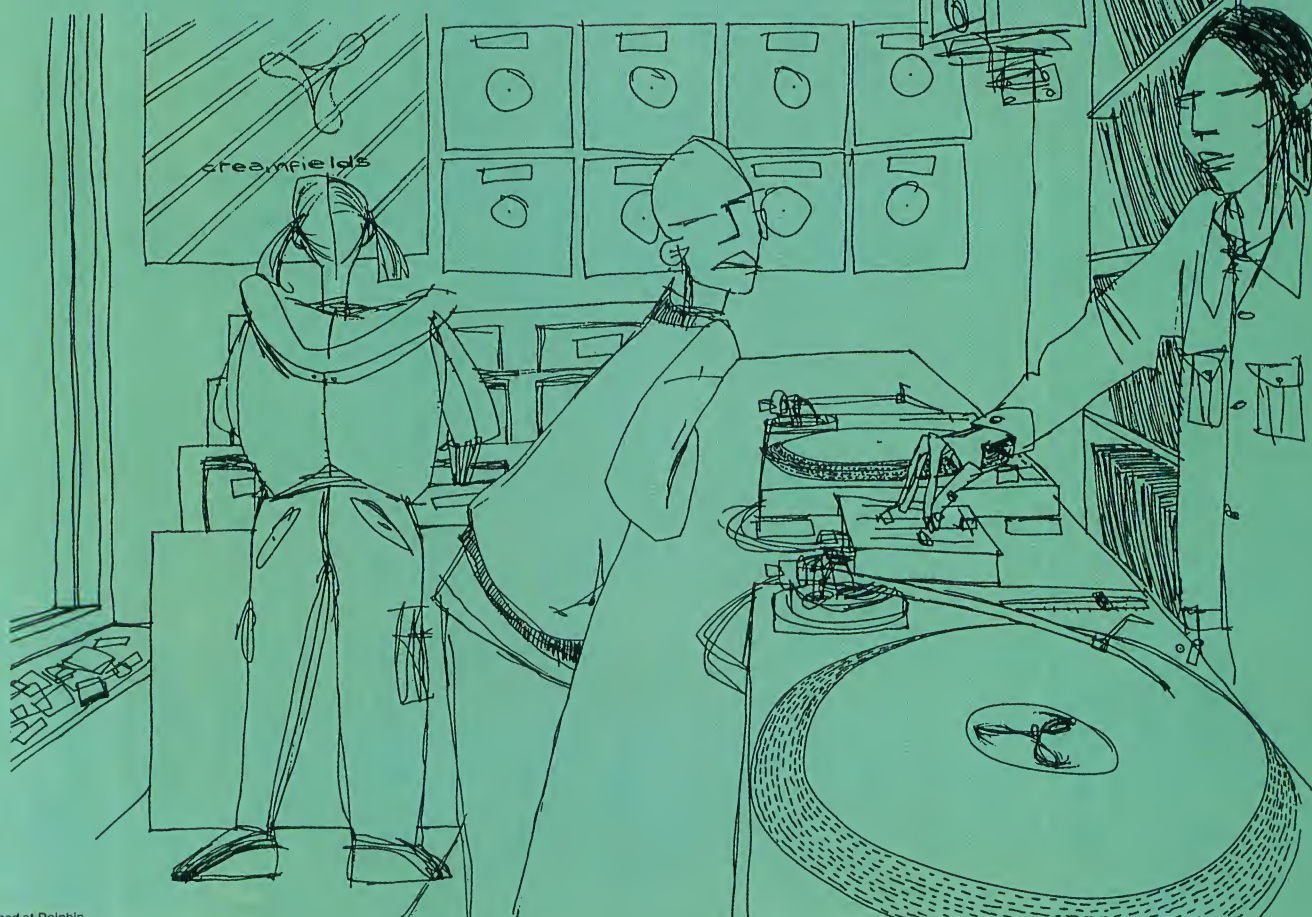
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24 Hour hotline 0990 344 4444 and
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Tickets for Full On available from the credit
card hotlines plus usual HMV and independent
outlets



MUZIK The ultimate dance music magazine

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Where you've been this month



Cover photo: Vincent McDonald

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Mouth Off

Your Letters



It's your letters. It's your bloody letters. Mouth Off, Muzik, IPC, Stamford Street, London SE1 9LS. Or e-mail us at "muzik@ipc.co.uk". Please include your name and address. Muzik reserves the right to edit letters

Troubles on the trance floor

WE'D like to respond to Rachel Newsome's article "No Sleep Till Brixton" (Muzik 35). The whole article is riddled with inaccuracies, stereotypes and some outright lies.

Most of the descriptions of punters in the article are stereotypes. You get everyone at these parties – a more varied crowd you won't find. It's the one scene where nobody gives a toss what anyone looks like.

The "older guy obviously setting up some kind of drug deal over his mobile phone" was actually one of the sound system crew who had borrowed a mobile to call his missus.

About Transcentral – Rachel said our crowd were "too mind-altered to care" about being charged a tenner for entry. Maybe they considered it value for money for a nine-hour party with excellent production, top DJs, PAs, lasers, live digital graphics, and stalls. Our night is cheaper than any comparable "commercial" clubs. Plus we do a wide range of discounts, concessions and free passes. As for the comment about "kids puking on the dancefloor" and "Drugs! Depravity! Demon promoters!", we're lost for words. Why didn't Rachel come and speak to us, to find out what we're like and what Transcentral is all about?

The free party/acid techno/trance scene in London is stronger and more vibrant than ever before, but articles like Rachel's are a sure way of screwing it all up.

LAWRENCE, ZEBEDEE and ORANGE PEEL, Transcentral Promoters, London

Tony, Tony, Tony!

I AM a 15-year old bedroom DJ. I started four months ago and I love it and hope to make it one day. Most people my age listen to top names like Jules, Tong, Cox and Tall Paul. But there is one DJ I haven't mentioned.

Tony De Vit has got to be the hottest DJ on the circuit for his style and mixing talent. His sound is top. He is definitely my Number One DJ idol.

I was sorry to find out he has got a show on the radio but that it is only in London, which means I can't listen to it. I have this message for Radio One – please, please, please could you give Tony De Vit his own slot or even an Essential Mix. He'd be absolutely perfect, and would probably even blow Pete Tong and Judge Jules straight off the airwaves. Let's hear it for Tony De Vit!

SIMON HESLIN, Bolton

Further Oakie controversy!

NICE to see Paul Oakenfold is starting to piss a few people off, i.e. Rob Calcutt (Mouth Off, Muzik 33) and Lee Davies (Mouth Off, Muzik 35). It's been a while since people have been shouting off about music they obviously don't have a clue about. To say progressive house has no emotion is pitiful – just check out tracks like "Remember". What these people don't understand is that trance DJs like Sasha and Oakenfold can play right across the board from deep house to drum & bass. Just check Oakenfold's "Essential Mix" from December for proof.

As for the so-called crap "Essential Mix" live from Cream, it was recorded at 3am when punters want pure party music, which is what Oakie gave them. If he is so crap how come so many people get locked out of Cream every week? People vote with their feet and they obviously think Oakenfold is the business. If you don't like a DJ or certain type of music then fine, but why slag him or her off, as all it does is divide an already divided scene even further? RIC, Manchester

Lalo can you go?

IN your soundtracks article (Muzik 36), you list "Dirty Harry" (1971) as one of the essential ones to find. Very true. But very impossible. Despite popular belief, it was not released as a soundtrack. There was a 7-inch in 1972 and in 1983 a compilation called "Sudden Impact – The Best of Dirty Harry" was released with two tracks from the movie. On the Lalo Schiffrin website (www.schiffrin.com) there is a link to a comprehensive discography on just which music from that film was released. David Holmes was the first person I noticed to be quoted about liking this "Dirty Harry soundtrack", but alas, a soundtrack from this film does not exist.

DJ MINGO-GO, Glasgow

Sven Vath – the new Doop?

IS the award of Vital Release (Breakbeat, Muzik 36) to Sven Vath's "Fusion" some kind of late April Fool gag? Come to think of it, is the tune itself an April Fool gag? It sounds like a demented version of "Doop". You have really got to be joking. DAVID BROWN, via e-mail

Glaswegian gripes

JUST a quick note to remind you that there's more to Glasgow than Slam, The Sub Club and a dozen similar

sounding deep house producers.

There is a burgeoning scene going on outside of the 4/4 uniformity which dominates so many of the city's dancefloors. The grass roots support for non-house events is there and nights like Elements at Trash and Jengaheads at Art School prove this.

Last December, I went to two events within a few days of each other. The first at the Sub Club featured house pioneer Francois Kevorkian playing for the first time in Scotland. To about 80 people. The next featured Grooverider, Grandmaster Flash and a host of local DJs playing to a packed out Trash at the Elements Christmas special. Probably my best night of the year. Guess which night was reviewed by two of the main dance journals, including your own. Here's a clue. The one with a French-American house DJ, two men and a dog.

Yes, there's a house scene here, but I'm going to be too busy getting down to Coldcut at The 13th Note, Fabio at Elements and Freestylers at The Arches this month to notice it. DAVE, Glasgow

They dance till they're ugly!

OUT of respect for Cesaria Evora, we'd like to correct Terry Farley's review of her record (Muzik 35). We bow to the great Farley, but he should know that the "male vocal" is sung by the finest female voice since Ella Fitzgerald and her "Brazilian song" is from Africa (Cabo Verde). So unless she's popped to a sex-change clinic and moved to Rio, make sure Terry knows in time for the next pub quiz. By the way, get your ass down to Portugal – it's all going off! Here, we dance till we're ugly.

JACK & TONY, Masterplan Productions, Portugal

The Carnegie call

DURING a recent work spell in Asia, myself and a few friends found ourselves in Hong Kong for Nicky Holloway's gig. Also on the bill was another British DJ, Brian Carnegie. Between them, they kept the place jumping and even managed to keep the usually retire-early locals there till 7am.

Does anybody out there know where Brian Carnegie plays in the UK? Uplifting house tunes, perfect mixing – if he's not booked solid can he play at my sister's wedding or my little brother's birthday party both in August? Please let me know. MICHAEL EDWARDS, 56 The Ridgeway, Golders Green, London NW11

Anthems "crap, shitty" shock!

I AM writing to complain about all these crap, shitty shows that are on Sunday nights: "Anthems With Dave Pearce", "Anthem City" with top wanker Alex Pepper and "Club 969 Viking FM Anthems" with a cock called Jason Kay. These shows should be nuked, because they are not playing anthems from days gone by. With Radio One, it's only anthems that have been well and truly caned or Sash! and Ultra Nate.

DJs in this position should be educating people. What were the tunes of the day? Ask the people who were out in the fields and warehouses and they will all tell you the same. You've got 10 years of tunes to drop. Use them. These shows are for kids. Anthems DJs, do your homework. SEAN HART, HMP Everthorpe, Brough

It's good to talk

THANK you for your consideration regarding the Two Fat... ummm, Genitalia record (Single Of The Month, Muzik 36). We would gladly take credit for this track. However, we cannot as we are just two cheesy, hi-fiving white guys who happen to like Vangelis a lot. We've found out from local sources that Nairb and Ahsas, the local lads who did the track for Yoshitoshi, were raised on a strict diet of Lakeside and early Prince. We, however, we're not quite as fortunate... anyways... wait, hang on a second [screams in background, "SASHA!! Dude, make that snare roll longer, they LOVE that shit at Cream]. Well, thanks for your time. Gotta jet. BT & SASHA

Fancy that...

ON March 13, I went to Frisky at Ministry Of Sound, where the music is almost too slow to dance to. The Main Bar was even slower than normal, so we tried the slightly better Warehouse room.

Meanwhile, some friends told us that the Space Bar was open upstairs and the music was usually a bit different. We were greeted with clubbers dancing wildly to a DJ called Inspiration. He was mixing tribal beats with progressive house to the classic tunes and speed garage. We had a thoroughly enjoyable time. Why is it that big DJs get paid vast sums of money to disappoint, when you can get unknown DJs to rock a crowd with music that is open-minded and mixed to perfection? EDDIE, Surrey

007. PAUL OAKENFOLD

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News

edited by Andy Crysell

the latest stories from around the globe

Plastikman live



pic: RAISE-A-HEAD

Plastikman Plays T In The Park

ARMED with two turntables, effects units and a drum machine, the Canadian techno grandee is playing in the Slam/Muzik tent on the Saturday night of T In The Park – which takes place at Balado, near Kinross, Scotland, on July 11 and 12.

Live acts confirmed for the Slam/Muzik tent are the Propellerheads, Laurent Garnier, Carl Craig's Innerzone Orchestra, A Tribe Called Quest, Red Snapper and Monkey Mafia. DJs booked include the Slam duo, Darren Emerson, Harri, DJ Q, Fabio,

Grooverider, DJ Touché from The Wiseguys, Johnny Moy and the Phar Out collective.

Bands confirmed to play on either the main or NME stage include The Prodigy, Pulp, The Beastie Boys, Space, Spiritualized, Ian Brown, Portishead and Robbie Williams.

Tickets are available at £29.50 for a single day, £54 for the weekend. More information is available on 07000-113-114.

Jeff Mills Exposed

FEAR not, the somewhat barmy person who wrote in to Muzik last month demanding a nude centrefold of Jeff Mills. We've got a close-up of his throbbing, preposterously large, uh, nose.

Ooops, seems we're not entering into the deadly serious spirit of things, because what's actually happening is the Detroit maverick is promoting his new "Purpose Maker" compilation with an exhibition of photos featuring an assortment of his body parts at London's Global Cafe, from May 17 to 29. We shit you absolutely not.



Jeff Mills

A techno source speculated thus: "Perhaps this is him portraying the multi-media artist of the future. I reckon he's

saying, 'here's the music, here's the visuals, here's the sculpture, here's everything.'" Do you see! Get it now? Oh never mind...

You can catch Mills DJing at Brighton Zap (May 15), Leeds Orbit (16), Bristol Thekla (21), Edinburgh Pure (22), Knebworth Universe '98 (23) and Glasgow Slam Boat Party (24)



Banging tech-nose (enlarged)

pic: ANTONY MEDLEY

Clapham Common
people: Gay Pride 1997



Gay Pride Gets The Go-Ahead

FOLLOWING lengthy legal negotiations which threatened the event's future, Gay Pride has finally been confirmed for July 4 on Clapham Common. Details of artists hadn't been revealed as Muzik went to press, though it's likely there

will be two stages and at least two dance tents. Radio One will be broadcasting live from Gay Pride for six hours, plus plans are afoot for a 20,000 capacity event to take place in south London later that evening.

News

SNAPSHOTS

- **INTERFACE RADIO**'s net link-up with London's Happiness Stan's night on May 23 will enable web surfers to look around the club and ask questions to DJs and the crowd. Contact <http://interface.pirate-radio.co.uk>...
- The next release on breakbeat aficionado **ADAM FREELAND**'s new Marine Parade label is Beber's "Chief Rocka". It's out next month, followed by 12-inches from 9 Nickel and High Prime...
- **A MAN CALLED ADAM** have been spotted again after five months in the studio. A single, "Que Tal America?" is due shortly with their "Duende" album to follow. AMCA say reaction to the album from DJs who've received acetate copies has been phenomenal. The Idjut Boys said it's like "being on heroin." Except you don't cack your pants or suffer from bleeding sores quite so often, obviously...
- Ever liberal **SINGAPORE** has brought in the death penalty for the trafficking of Ecstasy. Brings a whole new meaning to being right off your head...
- Romanthony revealed on French radio that he's recorded a track with **DAFT PUNK**. Bjork has apparently contacted the Parisian superduo with a view to working with them, too...
- **UNDERWORLD**'s first two albums are to get a re-release through JBO/V2 this month. Also, previously unreleased material from the trio turns up on the JBO compilation "A Perspective", which is out on May 25...
- Last month we revealed Carl Cox is starring in the forthcoming clubscene movie "Human Traffic". But hey, guess what! So's **TONY DE VITI**! Just thought you'd like to know...
- **LIKE A TIM** releases his "Yeah Right" album through hip techno imprint Geist next month...

New Dance Album Info...

Beastie Boys LP Imminent



Time to get ill - cold rockin' with The Beastie Boys

THEY'RE readying their first album since 1994's "Ill Communication". Though untitled at present it's scheduled for release through Columbia on July 13, and is reported to be a no-holds-barred return to old-skool rap. They've recorded in the region of 30 tracks for it, with Puff Daddy and dub barmpot Lee "Scratch" Perry among the collaborators. The Beasties are playing at this year's Reading Festival, which takes place on August 28-30.

Two Lone Swordsmen's Not So Imminent

TWO Lone Swordmen's album for Warp has been put back to the autumn. "Andrew's happy with what they've completed so far, but wants to make a few changes," explained a representative of Weatherall. However, he did preview a few tracks while DJing at the "Kentra" film premiere in London last month, with deep house grooves, dark strings and dubby breaks being the order of the day.

As For Kraftwerk's - We Haven't The Foggiest Idea

RUMOURS concerning the Dusseldorfians abound right now. No official announcement of a new album has been made, but the boss of a German techno label (he didn't want to be named) claims he's heard several new tracks by the band. "It's a strange mixture," he says. "Some fairly normal dancefloor music which didn't sound that inspiring, but then some really exciting chill-out stuff. It was a shock, though, just to hear something new from them." It's also been claimed that new Kraftwerk material has been delivered to EMI's German office.

American DJs "A Complete Joke"

A BRITISH DJ agency has branded US spinners a bunch of lazy good-for-nothings, removing the majority of them from its roster. Derrick May, Kevin Saunderson and Kenny Larkin are among those who've gone from "Evil" Eddie Richards' Dy-Na-Mix Agency. Richards is now planning to concentrate on homegrown talent like Terry Francis and Nathan Coles.

"It got really tiresome," sighed a spokesperson for the agency. "The attitude of some of the American guys was a complete joke. There was also very little consistency in the quality of their sets. One night they'd be fantastic then the next you'd be wondering if an imposter had sneaked behind the decks. An imposter who wasn't very good, for that matter."

Muzik cover star Derrick May has picked up all the former Dy-Na-Mix US jocks, setting up a UK-based DJ management company/agency called Eman8. A well peeved Kevin Saunderson rang Muzik to retort, "I'm really upset about this, because I've only missed one party in the whole time I've been DJing. Myself, Derrick and the others had already decided we were leaving Dy-Na-Mix and this is just Eddie trying to put a big blemish on our reputations. The truth is we felt bad vibes, like they weren't trustworthy." What a palaver, eh?

Pete Tong: It's All Gone Official

YOU know that Tongy-derived expression club people once quoted, then got bored of years ago, only for everyone else to start harping on about it? Well, the super-quick-off-the-mark "Penguin Slang



Pete Tong

Thesaurus" has got in on the act now, listing those famed words pertaining to uber-messiness in their latest edition.

It reads: "It's all gone Pete Tong": cockney rhyming slang for 'wrong' - famous cult Radio One DJ - first used by dance music enthusiasts to

describe intoxication; now used across the country."

Disappointingly, other examples of old-skool club slang such as "pukka bumbles" aren't included. Why's that, then?

Hip Hop Have A Pop: LL Cool J And Canibus Declare War

THERE was LL Cool J, busy being an upright pillar of the community when testy young 'un Canibus snarled, "Oi, old fella - you and me outside. Well, you, me and my bloody hard mate, actually."

Because the 19-year-old rapper - who first came to prominence guesting with The Lost Boys - has teamed up with Mike Tyson to launch a blistering attack on the Def Jam veteran. Called "Second Round KO", it's the continuation of a squabble which initially erupted after LL asked Canibus to guest on the "4-3-2-1" track from his last album.

Canibus came up with a rhyme which mentioned LL's tattoo of a microphone - this didn't go down too well for some reason, with LL writing a verse which laid into Canibus. Both rappers eventually agreed to re-write their lyrics in a less controversial manner. Only thing is, according to Canibus, LL reneged on the deal.

"Canibus is a sparky young thing - he's really wound up," commented a spokesperson for Universal, the label releasing "Second Round KO" in the UK. And just to make the tale a bit more outlandish, it's rumoured that New York-based Canibus originally emanates from Peckham in south London, being the son of a West Indian cricketer who upped and left for the US.

LL might be a bit chubby round the midriff these days, but he's not letting this one lie. Instead, he's teamed up with Evander Holyfield on a DJ Premier-produced track "The Empire Strikes Back", which lets Canibus know the big man is fuming.

A representative of Def Jam said: "People think LL's a respectable family man these days, but he's flipped out. He's fighting fire with an acetylene torch. It's truly vitriolic, the angriest thing he's done in a long while. He really attacks Canibus for collaborating with a convicted rapist."

More news of LL's missive when we get it, but in the meantime, let's scan the highlights of Canibus' lyrics - with additional comments and holding of coats supplied by Muzik's crack team of rapologists.



LL Cool J: "I say, Canibus old chap, I find your disrespectful behaviour somewhat galling"

So I'ma let the whole world know the truth,
You don't want me to shine but you study my rhyme,
Then you lace your vocals over mine,
That's a bitch move, something only a homo rapper would do.

I studied your background, read the book you wrote,
Researched the footnotes about how you used to sniff coke,
Fronting like a drug-free role model, you disgust me
I know bitches that seen you smoke weed recently.

Yo, you better give me the respect I deserve,
Or I'ma take it by force,
Blast you with a 45 Colt, make you somersault.

Now watch me rip that tat from your arm,
Kick you in the groin, stick you for your Vanguard award,
In front of your mum, your first, second and third born,
Make your wife get the horn.

■ See next month's Muzik for highlights of the night Danny Rampling, Pete Tong and Judge Jules couldn't agree whose round it was down the wine bar. Hair-pulling, scratching, name-calling and bitchy jibes about their respective Radio 1 jingles and the occasional allusion to hopeless crossfader skills - bet you can hardly wait.

SNAPSHOTS

● **4 HERO** have completed an album for Talkin' Loud. Entitled "Two Pages", it's a right corker, too...

● Full Cycle's **J RAQ** has remixed the new single from fellow Bristolians Statik Sound System. Called "Clear", it's out on Cup Of Tea on May 25...

● German techno overlord Westbam has collaborated with **AFRIKA BAMBAATAA** and his son Afrika Islam. The tracks will appear on Westbam's new album, which comes out in September... Bambaataa's also becoming resident spinner at a new club night called Bronx II Brixton, which opens at Brixton Academy (in the foyer) on June 12. He's joined by scratch expert and early Zulu Nation member Jazzy Jay...

● **MRS WOOD** releases an album called "Woodworx" in September. It's preceded by her "1, 2, 3, 4" single in late June...

● Trade are teaming up with **HARD TIMES** to run a regular Sunday night party at Nato in Leeds (called "Trade - Up North"), with all of the London club's hard techno rezzies present. There's a launch party taking place on Monday May 25, as part of the "Shocking Pink Weekend", a gay arts and culture event which is likely to attract 10,000 visitors to the town...

● For the lowdown on every single drug invented by mankind or indeed mother nature you could do worse than read "**BUZZED**", a new book from Norton Publishing. Costing £10.95, it's a highly recommended no-bullshit reference tome...

● Contrary to what we said in last month's Muzik, **THE BELOVED** have not disbanded... but **BT** has been dropped from Perfecto. He's thought to be working on more Two Phat C**ts tracks with Sasha...

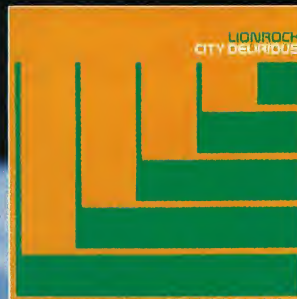
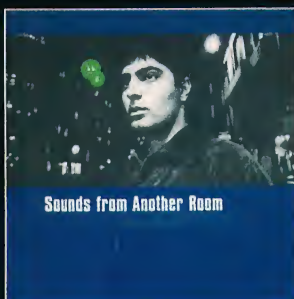
Mystery Surrounds DJ/Producer Who's "Not Doing Anything Special Right Now"

UNSUBSTANTIATED reports have rocketed through the music industry that a key dance figure isn't appearing in any movies, collaborating with a rock star, remixing a pop celebrity, or doing anything much, except playing some records and making a few on his own, too. Obviously, the legal complexities of the situation mean it's impossible for

us to name the person, who's thought to have gone into hiding in a big hole in his own ego. According to disco insiders, though, the offending DJ/producer promises to hook up with a big-fringed guitar twanger or at least snap up a small role in a gritty, poorly-lit film in the near future. Then normality will be restored.

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Ministry & Gatecrasher Team Up For Massive Garden Party



THE club giants are hosting a 7,000 capacity event in the grounds of Leeds' Lotherton Hall on June 20. It's the same weekend as Glastonbury but, though festi-faves Bentley Rhythm Ace are playing, we're told there won't be any mud, cider, hirsute axe rifiers or any tents at all. "It's going will be lovely," explained a Ministry Of Sound spokesman. "Very glamorous – not at all rock 'n' roll."

The idea is to fuse Gatecrasher's full-throttle house sound with Ministry's swishy garage. DJs booked include Sasha, John Digweed, Tall Paul, Brandon Block, DJ Sneak, Erick Morillo, Rocky & Diesel, Miles Hollway and Elliot Eastwick. BT also plays live. At 4am, clubbers will get free coffee courtesy of Kenco, which, of course, will be nice.

"We wanted to do something outside the capital. The further away from London we go the better reception we get," the spokesman continued, before offering this promise: "People will be treated exactly the same as at the club."

Details are available on 0121-605-8970/0171-378-6528

Ashley Beedle Splits From Ballistic Brothers

THE London DJ and producer has resigned from the band who made the acclaimed albums "London Hooligan Soul" and "Rude System", leaving Rocky, Diesel and Dave Hill to it.

"It didn't feel balanced anymore," he admitted. "I felt it was time for me to leave and work on a solo album."

Beedle said the split was entirely amicable, though added he would have been keen for the Ballistics to play live, whereas Rocky & Diesel weren't. "They were shocked at me going at first, but they eventually understood that I needed my own space," he continued.

Beedle is currently producing the Island-signed rock band Elcka's first album, but hopes to start work on his own album in July.

"There'll be no hiding behind pseudonyms or any of that rubbish this time," he remarked (his last solo album came out under the name Black Jazz Chronicles earlier this year). "The major labels are already chasing me but they can fuck off until it's finished. It's going to be a big soul album, basically because that's where my heart lies. But it will be breakbeat driven, too, with quirky electronic."

Beedle stated that he hopes to record some of the album in Philadelphia with Ovum's King Britt.



pic: GILL FLETT

A Great New Idea From The Government



warm up DJs.

To which Ministry's Mark Rodol retorted: "Fine. Does that mean we can put on a club night in the ENO?"

Muzik thereby organised a special think tank group, devising some cross-cultural codswallop of our own:

- * Hixxy & Sharky supporting Kiri Te Kanawa – big-up the rarely investigated middle-ground twixt hardcore and opera!
- * More ballet and less pogoing at the Big Beat Boutique from now on, if you don't mind.

- * Oi, speed garage massive – how's about an existentialist fringe theatre performance between those sets?

- * Don't bother complaining, jump-up junglists, you've got to sit through several hours of classical music from the Utterly Dull London Dirgecore Orchestra before you get to hear another Aphrodite tune.

- * Hey electronica eggheads, can we tempt you to book readings and an experimental film premiere at your next Cyberboff session? Doubtless we can, come to think of it...

"It's not the pills – I really, really love you!"



SNAPSHOTS

- **CARL COX** was forced to pull out of his Creamfields appearance at the last minute. He'd already been booked to play in Germany but changes to airline schedules meant that in the end it was impossible for him to make both dates...

- **DAVE BEER** has signed to Kris Needs Creation-backed Eruption label. Under the *nom de plume* Out Of Order he releases "I Am Miami (You're Looking At Him)" on June 29. It's the catchphrase Beer used to amuse/baffle/terrify attendees of this year's Miami Winter Music Conference...

- The Police Research Group has issued a report examining the link between **BOUNCERS AND DRUG DEALING**. They "discovered" three ways in which doormen are involved in the trade: by turning a blind eye to dealing activity; by receiving payment in return for permitting dealing on the premises; by acting as drug dealers themselves. Crikey, it must've taken them years to come up with that lot...

- **KISS FM** are packing their bags and heading to Ibiza – from September 9 to 23. DJs joining them include Graham Gold, Brandon Block, Tuff Jam, Tony De Vit and the Dreem Team...

- **EARL GREY** have parted company with Carl Cox's Worldwide Ultimatum label. Unthrillingly enough, it was an "amicable" split...

- Brummie heavy techno basher **Surgeon** releases his "Balance" album through Tresor on May 26...

- **JOSH WINK** returns with an experimental techno album called "Herehear", out on Ovum on June 15...

- **"CLUB CONNECT"**, a Graham Gold-mixed compilation which comes out on CD-ROM through FSV on May 25, also boasts videos of featured artists and a special internet connection to every dance club on the Net in the world...

News

SNAPSHOTS

- **FESTIVAL UPDATE.** Is which-event-to-attend confusion setting in? Well, please allow us to make things worse, as we fling a load more info your way. Lionrock, The Prodigy, Reprazent, Run DMC, Asian Dub Foundation, every single signing to Skint and Wall Of Sound, The Aloof, Faithless, Carl Cox and Coldcut are among the dance artists booked to play at **PHOENIX** — at Long Marston, near Stratford-Upon-Avon (July 16-19). Glastonbury details remain sketchy, though little birdies returning from the South West have chirruped such names as Primal Scream, Underworld, Ian Brown, Finley Quaye, Spring Heel Jack and Conemelt. The winged critters have been ordered to return next month with much more info. We should have the low-down on V98's dance tent by then, as well...
- **Isle Of Wight production guru MAX BRENNAN** releases an album called "Alien To Whom" through Sublime on June 8...
- The Jamaican football team's official World Cup single has been recorded by a reggae supergroup consisting of Ziggy Marley, Shaggy, Maxi Priest, Ini Kamoze, Diana King, Buju Banton and Tony Rebel. It's called "Rise Up" by **JAMAICA UTD** and comes out on June 15 — just in time for the beginning of the Cup and, let's face it, the plucky but ultimately doomed "Reggae Boyz" are going to need all the help they can get...
- Detroit's **JAY DENHAM** releases an album called "Escape To The Black Planet" on Disko B this month...
- **MASSIVE ATTACK** and Radiohead are planning to collaborate on tracks in the near future. Readers from Devon are advised to listen out for the sound of melancholic jamming and whingeing emanating from Thom Yorke's house in that part of the country...

Dance Folk In The News This Month Whether They Like It Or Not

Fabio & Grooverider go "Full Monty"

The jungle stars are slapping down more than just hot dubplates, according to a report in Dublin's "Evening Herald". You see, they've become strippers, joining former happy hardcore DJs (possibly) Italian Stallion and Toyboy in The Chain Gang. Should liven up quieter nights at Swerve, if nothing else.

French combo search for big break in music biz

Those blimmin' cheapskates at Virgin. You'd have thought they could've got Air a few gigs without the poor blighters having to resort to advertising in "Loot". So come on, kids, be the envy of all your

mates. Book them for your next party and make a couple of budding EZ groovers really happy.

● **AIR**, versatile musical combo, music for all social engagements, 60s to 90s covers, ambient or classical, telephone Tim on 01244 370287.

Elme, playing at Jodrell Arm

Do you want cheese with that?

Is Jezza reduced to taking a Saturday job at the Golden Arches? We were more than a bit shocked to get this receipt with our Big Mac happy meal. And no — unlike Mr Healy, we passed on that extra slice of cheddar. Ha!

McDonald's
RESTAURANT SERVICE
MANAGER JEREMY HEALY

Freestyler with famous mum appears in "Hello!"

"Cheesy, cheesy, cheesy," frothed Freestylers bassist Jo Henson, recalling the piece on him and his mother, one Una Stubbs, in a recent edition of the celeb-obsessed rag for the nouveau-riche, "Hello".

"They wanted us to do the pictures in a park or posh restaurant, but me and my mum made them do them in Wapping, so they'd be more rugged," he candidly revealed. Not that he was attempting to make the farrago seem more cool than it was or anything. "But they weren't very interested in the Freestylers — they just wanted to know the tear-jerky stuff about how well we get on."

So what does she of "Wurzel Gummidge" near-fame make of the old school-themed crossover breakbeat outfit?

"She loves what we do but then she's always been into breakdancing," he managed to reply without sniggering even remotely.



THE Chain Gang are Grooverider, Toyboy, The Italian Stallion and Fabio. They're currently touring the all-new 1998 Get 'Em Off tour. 'M 26 years of age and I've been stripping for the last seven years explains Fabio

pic GAVIN SMITH/HELLO MAGAZINE

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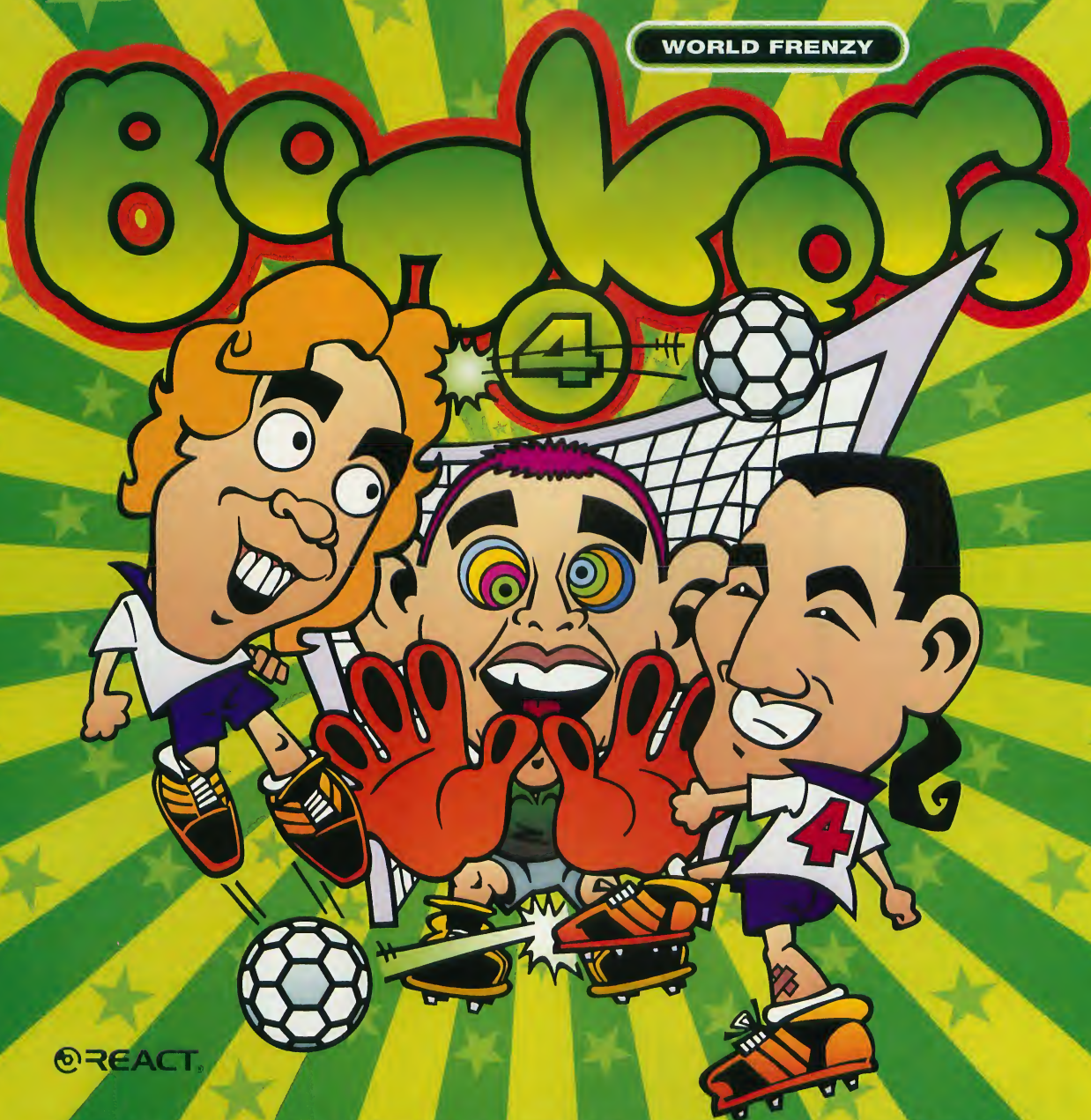
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Bedroom Bedlam hits Ibiza

MUZIK's Bedroom Bedlam DJs are set to storm Ibiza this summer, with selected winners playing at Muzik parties throughout the summer. House winner Yousef is opening at Pacha for Renaissance on July 22 where he will be followed by Satoshi Tomiee and Lord G. Muzik has teamed up with G and Renaissance for the last three years, and the night has become one of the highlights of

the Ibiza season. Yousef states, "This is the chance of a lifetime. It's everybody's dream to play in Ibiza, especially warming up for DJs of this calibre." Deep house jock Alison Marks will represent Muzik at the Cream parties. She will play at BCM in Majorca on July 16, Cream at Amnesia (17) and also play two dates in Greece the week before in Salonika and Crete.

WORLD FRENZY



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ON TRENT: 22ND MAY - DESTINY, BOURNEMOUTH: 24TH MAY - ROOM
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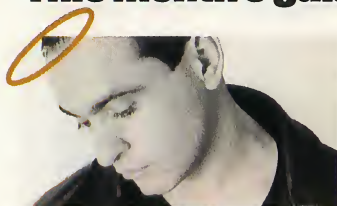


Saints & Sinners



This month's guide to the heroes and halfwits in the world of dance music

Keyvout! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own heart and we clutch you to our bosoms. Because we need YOUR nominations for Saints & Sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints & Sinners" at the usual address.



Victor Calderone

Our DJ Of The Month this issue proposed to his girlfriend in the middle of his set at his club residency in New York, getting on the mic instead of down on his knees. Thankfully for all concerned, she said yes.



Sasha

Spotted at London's Friction night, spending all evening taking notes in the box. He's even been turning up to hear our Adam Freeland's guest slots, arriving before Freeland just to make sure he doesn't miss a note. Good to see a top DJ still willing to learn new tricks.



Terry Francis

Having finished his residency at Freaky Disco at London's The Cross at seven in the morning, the tech-house God got straight into his car, headed off to the Hounslow Cricket Club and played to 100 people in the pavilion. Now that's the acid house spirit!



Wiggle

Having been inspired by Terry Francis' morning out at the Hounslow Cricket Club (see above), the Wiggle boys have decided to hold a "One Penny In" fun day at the same club. Legendary venue. Value for money. Wiggle music. Sounds like heaven to us.



4 Hero

Not just dab hands at the mixing desk, Dego and the Reinforced boys also came up trumps in the recent dance music footie championships, seeing off the Skint crew in the final and the Metalheadz camp in the semis. Hodd has been duly notified.



DJ Sneak & Gene Farris

The two Americans were playing elsewhere in Glasgow when Slam had their final ever club night. But they blagged their way in to the club at six in the morning, and ended up DJing at the impromptu after-party till the early hours.



Daft Punk

The fearless Frenchies were apparently very concerned about playing at the last ever Slam, worrying about their mental health and safety in the hands of the world's messiest loons. In the end, they were seen partying long after everyone else had called it a night.



Mark Jones

The Wall Of Sound boss took devotion to his work to new lengths on his new Gallery mix CD. Soundtracking the mix as a night on the tiles, Jones took his DAT machine, a scoop-load of chemicals and had it large one Friday night. The results are interesting, to say the least.



Derek Dahlarge

So desperate was the big beat overlord for a pair of ultra-limited all-black leather Air Max '95 trainers that he's bought himself a pair - a size too small! So if you see him walking funny, you'll know why.



Terry Farley

Farley cancelled a gig with just a week to go, on the touchingly sentimental grounds that he had to go to his grandad's surprise birthday party. Whether he amused his family with a rousing rendition of "There's No One Quite Like Grandad" we still don't know.



VC: Recordings

For being rather big and nasty to Richard Ford's Distinctive label. Distinctive have re-released Phunky Phantom's "Get Up", sampling an old Frantique hook. Instead of licensing it, VC: just drafted in Phantom remixer Keith Litman to remake the track for Bamboo with exactly the same sample.



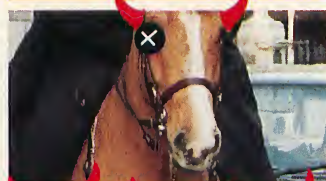
Terry Francis

Along with Pagan's A&R man Ben, Mr Francis managed to get thrown out of his hotel room in Barcelona for setting off the smoke alarm by filling their room with overpowering clouds of jazz ciggy smoke.



Ben (Pagan Records A&R man)

Continuing his fine tradition of not being able to stay anywhere for more than 20 minutes, Ben was also thrown out of his own Pagan party at Plastic People for being in the toilet cubicles. With company. And taking a while. And not taking a leak. You know what we mean.



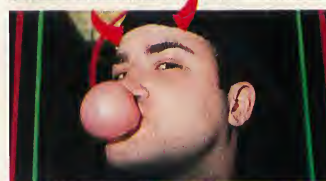
Ali Jobe (Doorman At Essence)

This notorious nightclub geezer was arrested after the Arsenal versus Wolves match last month for chinning, not a policeman, but the poor sod's horse. The RSPCA are said to be considering a prosecution. The horse said it was only questioning his "no trainers" policy.



The Drem Team

The Drem Team were doing a PA last month, singing over their Deconstruction "Drem Team Theme" toon. They grabbed the nearest Decon record, cued it up ready to commence the croon, only to discover that they were about to acapella over Robert Miles' "Children" instead!



Jason Nevins

Loved the Run DMC "It's Like That". But a huge "Yar boo sucks!" to the remixer for taking on the same band's "It's Tricky" and coming up with what sounds like "It's Like That" all over again. Talk about flogging the patch of grass where a dead horse once lay.



Howard Marks

Okay, you're our hero for keeping England in spliff throughout the Seventies and writing a great book about it too. But if you're going to join the celebrity DJ circuit, you could at least play the records yourself. Instead, Mr Marks gets his friends to choose and mix the records for him.



Richie Hawtin

On a rare visit to London, the great Plastikman agreed to do his interview with Muzik over dinner. He then insisted that it took place in Nobu, only the capital's most expensive restaurant. Thankfully he forgot to bring his Gucci loafers and Louis Vuitton underpants to the photo shoot.



Struck it Lucky again. Thanks guys!

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P

Phuture setting the agenda

words Bill Brewster

Scott Grooves

Roy Ayers makes garage? George Clinton goes house? What's mixes deep house and garage with a couple of Seventies funk

YOU have to hand it to Scott Grooves. Who else but a ballsy, mustard-keen garage producer would have the front to approach jazz-funk legend Roy Ayers and inform him that you would very much like to make a record with him. Even more astonishingly, given the fact Mr Grooves was unknown outside his native Detroit and didn't even have a record deal, Ayers actually agreed.

"I approached him and explained what I wanted to do and he gave me his home phone number," explains Grooves. "I was so shocked."

The record in question is a lilting modern garage take on the Lonnie Liston Smith jazz-funk anthem "Expansions" with Ayers on his trademark throaty vocal and vibes duty. Garage

don Paul "Trouble" Anderson liked the cassette Scott sent so much that he cut an acetate on the spot. Scottish techno label Soma liked it so much they signed Scott for an album, resulting in the bumping long player of spirituality that is "Pieces Of A Dream". And as if the retro Ayers connection wasn't enough, there's also a reworking of a live performance of Parliament's "Mothership Connection", kindly donated by one George Clinton. That's right, the very same dreadlocked Funkadelic lunatic whose Detroit studio Scott uses.

For the city that gave us techno, "Pieces of a Dream" is the sound of Detroit getting back to its Motown roots. The album's sound, featuring enough live musicians to fill the Titanic's orchestra pit, could be more directly ascribed to New Jersey

“I'd rather go to a jazz club and hear them play than watch someone work a drum machine”

going on? Scott Grooves' first album legends to put the soul back into Detroit

giants like Humphries, Smack and Blaze than anyone currently working in Detroit.

"I'm into people," Scott shrugs. "I'm really not an equipment fanatic. I've always been more inspired by musicians. I'd rather go to a jazz club and hear the guys play than watch someone work a drum machine."

Inevitably, Scott Grooves originally had one of those mundane workaday jobs that seem a prerequisite for any American dance producer.

"I was a valet driver, parking cars at a hospital, and the guy that used to take the tickets at the parking lot was Mark Kinchen – his label Area 10 comes from the name of his lot – he would sit in this little booth and I would park the cars." Ladies and gentleman, another Motor City legend just pulled in.

'Pieces of a Dream' and 'Expansions' are out now on Soma

Uppers & Downers

P

muzik's guide to modern living

Uppers

- ✧ The sun getting its hat on at long last
- ✧ Looking forward to a whole summer of drunkenly singing the words, "*Music sounds better with you... Love might bring us back together*". If you don't know what we mean yet, you will very soon
- ✧ Breakbeat DJs playing two step speed garage tunes down at Friction
- ✧ The Two Lone Swordsmen album – not out until September but the few things we've heard prove it'll be worth the wait
- ✧ Beastie's graphic artist Mike Mills' video for "Kelly Watch The Stars" – if Air are the French Beatles, then this is their "Yellow Submarine"
- ✧ Fuck The Festivals nights at The Bomb in Nottingham. Not everyone wants to get their Air Max muddy
- ✧ Hip hop feuds – Canibus and LL Cool J might be rowing, but it's better than kicking the shit out of each other
- ✧ Portishead's DJ Andy Smith's "The Document" mix album – a hip hop journey from the Jungle Brothers to Grandmaster Flash via Tom Jones! As you do!
- ✧ Slam playing "Positive Education" for 15 minutes at the end of their last night at the Arches
- ✧ Festival-roving Bad Dad "inhaling" on "The Adam & Joe Show" – top one old dad bloke

Downers

- ✧ Americans who say "Sarr-sha". Really gets our goat, that
- ✧ That bloody Micro-Noodles ad with the club door picker and her two bloody point four children. Cook the poor kids some proper food you silly mug
- ✧ Being totally skint when all your mates are booking those Ibiza holidays
- ✧ Radio DJs who say "in the house" and "give it up for..." Give it up indeed. And that includes you, Zoë Ball
- ✧ DJs acting. For fuck's sake – so you can mix a few tunes together, suddenly you're Dustin blooming Hoffman?
- ✧ The Air backlash. Talk about player haters – the "underground" seems to have started bitching already. Once and for all, Air might well be popular but they still rule – it's official
- ✧ "The Jo Whiley Show", "TFI Friday" and every other wank music show on TV – a pitiful waste of airtime masquerading as "what The Kids want"
- ✧ RIP Groove remixing "One Step Beyond" by Madness. Well, that'll be good, won't it?
- ✧ Clubbers being too wussy to get out the weekend after a Bank Holiday. Only a hundred people at the new Basics night and Cream's quietest night in years. Come on – put your glad rags on and get down the disco!
- ✧ Wearing massive turn-ups – on your denim jacket! The indigo madness continues...



Phuture

DJ Of The Month



Victor Calderone's Current Top Ten

- 1 LO SOUL "Open Door" (EC)
- 2 MADONNA "Ray Of Light" (Calderone Club Mix) (Maverick)
- 3 ULTRA NATE "Found A Cure" (Club 69 Mix) (AM:PM)
- 4 UNKNOWN "Time Is Up" (white label)
- 5 TONY RODRIGUEZ "Rain Forest" (white label)
- 6 ANTHONY ACID "Freedom" (Nervous)
- 7 RAZOR & GUIDO "Do It Again" (white label)
- 8 PAUL MAIN "I Need Love" (white label)
- 9 ARKANA "The Future's Overrated" (Club 69 Mix) (WEA)
- 10 DAVE RANDALL "Bombay" (white label)

Victor's Favourite European Labels

Touché, Junior Boy's Own, Loop, Tri Lamb, Tresor

Victor Calderone

Remember Vasquez and Tenaglia? Time to meet the next generation – Victor Calderone, whose residency at The Roxy in New York is fast becoming the focal point for house in America. No wonder he's our DJ Of The Month

When and where were you born?

I was born in Brooklyn, New York in 1967.

How did you start DJing?

My brother actually started before me when I was 15. He used to take me to The Funhouse where Jellybean Benitez was the DJ. I was hooked by him and was there every week from then on.

What was the first record you bought?

It was an entire collection of Seventies and Eighties records that I bought from a DJ who was giving up. It was hundreds of great disco records which I still have.

And the last?

It was "Open Door" by LoSoul on EC Records.

Where do you buy your records?

At Eightball or Decca Dance in Manhattan. A lot of labels send me records too but nine out of ten records I buy are imports, mostly from the UK or Holland.

Which record never leaves your box?

Hmmm... Probably "Satisfied" by H2O on AM:PM

Where do you go clubbing?

Well, the scene here in New York isn't too hot at the moment. It's mostly going off at the Tunnel and Twilo and I'm not too crazy about them. Vasquez is at Twilo at the moment and Tenaglia is at the Tunnel but they're always chopping and changing.

Describe your mixing style.

Very tribal. I'm into bringing mixes slowly up to a peak and really taking people somewhere. My mixing goes in little waves so I'm always setting the mood up for the next record. I blend lots of long mixes and try to remix the tracks if I can. I really love it when two records time out. I do pay attention to the crowd but try and mould them to where I want the music to go.

What are your strengths and weaknesses?

I have a passion for music and love what I'm doing. I haven't really got any weaknesses but I'm always trying new mixes and trying to develop my skills to be a well rounded DJ. Hopefully I give good music in a good programme.

Favourite labels?

AM:PM, Twisted and Groovalicious.

Favourite DJs?

Carl Cox is currently my favourite and Jellybean back in the day. I haven't really got any others. To be honest there aren't many that I'd go out of my way to see.

Which are your favourite clubs to play?

I do enjoy playing at Liquid in Miami at special events. I'm also a resident at The Roxy in New

York which I'm really enjoying. It's a split residency with Miami. Basically I'm two weeks in New York, then one in Miami.

What would be your dream line-up?

Just me and Carl Cox. I like his style and energy and his skills are amazing.

What's the funniest thing that's happened to you in a club?

A few weeks ago at The Roxy I was playing in front of 3,000 people and my headphones blew out. It wasn't funny at the time and I had to borrow some headphones from the VIP room DJ. Nobody noticed though, as people here start applauding when records end so I just did two mixes that faded out and then got the headphones.

Is it true you recently proposed to your girlfriend in a club?

Ha ha! Yeah, it was at The Roxy. It was my birthday and I came on stage to blow out the candles from the booth with my girlfriend. I just grabbed the mic and asked her. I'd have crawled in to a hole if she'd said no, but I had a pretty good idea what she'd say.

What do you predict for the club scene in the year 2000?

I definitely see the scene continuing to grow with more musical awareness. I think people are starting to really get educated and going out for the music, rather than when people just went out to be out. The celebrity DJ thing is definitely growing too. Unfortunately the authorities are still cracking down in New York at the moment. The mayor isn't issuing any new licenses so we just have to do with the clubs we have at the moment. I also think lounge house, ambient and drum & bass will grow over here.

You've been compared to Junior Vasquez when he was at his best. Any comment?

I take it as a compliment. I mean people say Junior is the best DJ in the States and if they're gonna compare me to anyone then all the hype's on him. What can I say, it's a compliment.

What was the last film you went to see?

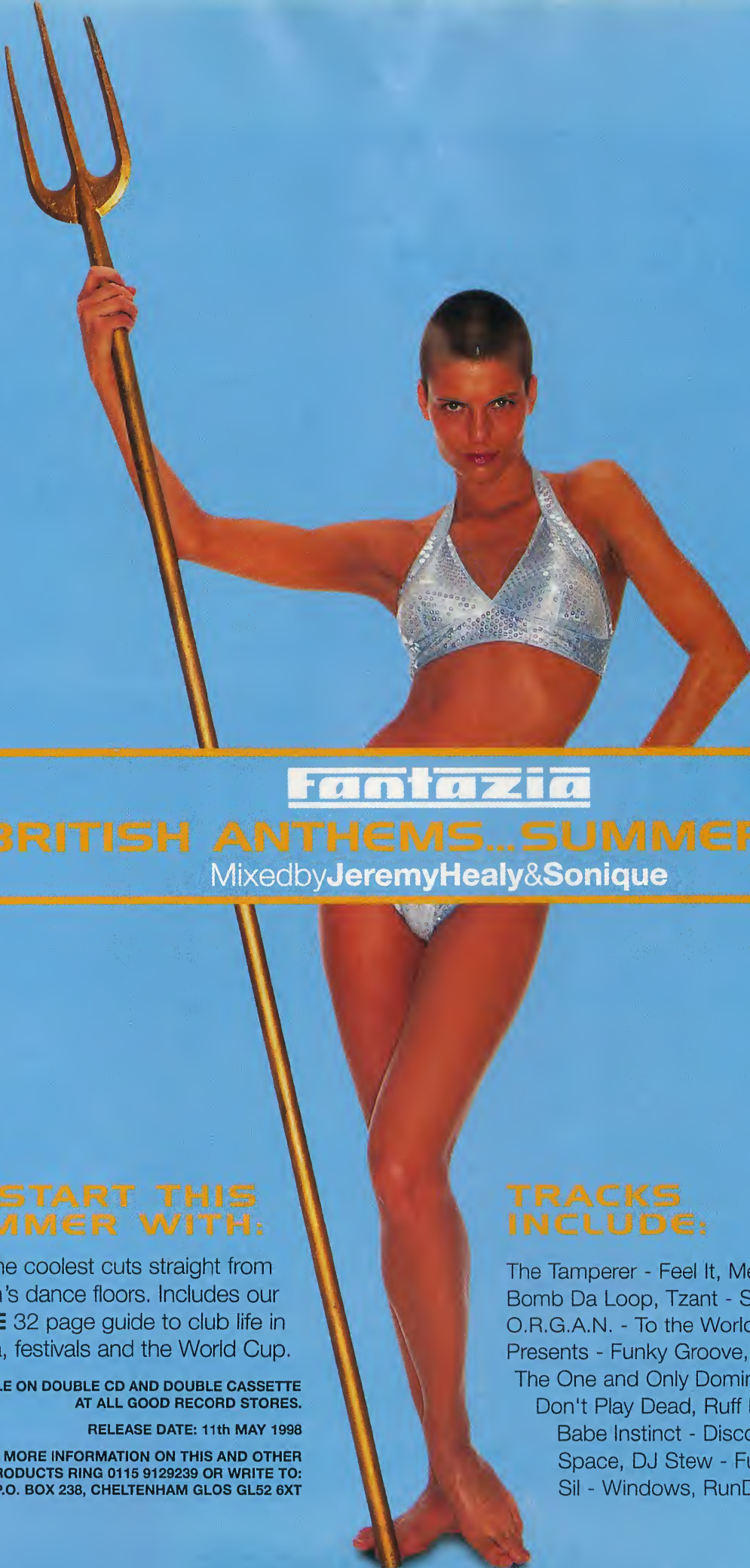
"Hang The DJ" in Miami. It's a documentary about DJs and clubs around the world with loads of guys in like Roger Sanchez, Tenaglia, Vasquez and Carl Cox. It's really good.

What would you do if you weren't a DJ?

I'd be producing full-time.

What if music didn't exist?

Oh, I'd be lost. I dropped out of school when I was 15 so I could stay home and practice my mixing. Luckily it's worked out and I'm really happy for all the work I'm getting.



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Sil - Windows, RunDMC - It's Like That



recommends...



MONKEY MAFIA - SHOOT THE BOSS

Considered one of the most exciting new bands in the country, the debut album by Monkey Mafia is a soundclash of bass-heavy ragga breakbeats. Featuring 'Long As I Can See The Light', predicted to become this summer's Sunday morning anthem, 'Shoot The Boss' will strangle the life out of everything else.

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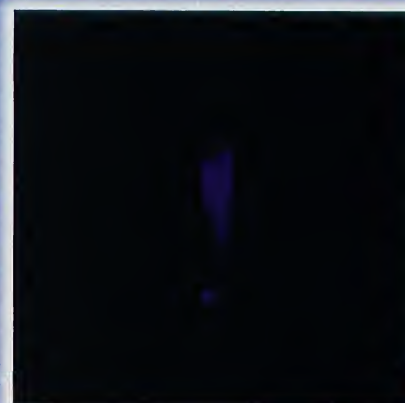


808 STATE - 808:88:98

From the band considered to be one of the original instigators of modern day dance music comes a selective, retrospective collection - which features guest vocals from the likes of Björk, James D Bradfield and MC Tunes. After listening to this album, it's clear that 808 State are still worthy of their iconic status.

Released 18th May

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PLASTIKMAN - CONSUMED

Consumed is the creation of a four year experimentation by Plastikman, also responsible for the groundbreaking 'Musik' album. Turning his back on formulaic style dancefloor tracks, 'Consumed' explores each sound to the maximum possible limit, creating a deep, aquatic and warm experience.

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P

Dobie

Dobie. How's about that Zen?

Dobie or not Dobie, that is the question vexing British hip hop's brightest talent

DOBIE is not playing the game. In fact, he's even refused to change into his schmoozing kit. So, while the rest of the music biz are tearing up and down the industry pitch trying *sooo* desperately to score (or at least foul someone) Dobie's left back in the changing room creating fresh new hip hop grooves. It's not that he's lazy, but he's about as interested in talking shop as he is in being a lighthouse keeper.

Having made music for well over a decade now, Dobie loosely bases his philosophy on DJ Shadow's maxim "you don't necessarily have to be shouting to make a lot of noise". Indeed, if his mild mannered melodies don't have you horizontal quicker than you can say "a pint of Rohypnol please", you're already dead.

Quiz the man nicknamed after Captain Dobie from *Starsky and Hutch* on his varied influences and he'll flash you recordings of everyone from Joni Mitchell to A Tribe Called Quest, Doobie Brothers to Led Zeppelin and jazz to Missy Elliot. All of which are amply reflected in his debut album "The Sound Of One Hand Clapping", handed in a mere 10 years after he first stepped into Soul II Soul's studio, hooking up with Howie B (now Dobie's label boss at Pussyfoot) to engineer Jazzie B's second album.

From mellow street soul through to chattering British hip hop, Dobie wants his work "to revolve around things that are easy on the ear". Bathe your ears in his version of easiness and you'll experience something akin to having your lobes felt up by Liz Hurley wearing nowt but fur gloves.

Not that Dobie could possibly accept any praise. "I like being away from the limelight, being able to go home and watch TV. The last thing I want to be is a superstar". So, he'll leave it to the music to make the noise.

All but two of the tracks on "... One Hand Clapping" are collaborations with friends, old and new. From the opening skit of "Connectivity" with London rapper Roots Manuva, Dobie's message is obvious - "we need no introduction, we've been at this shit a long time". This "shit" includes Massive Attack-like contributions from singers Raissa and New Yorker Helena Paul, while soul boy Don E and London Posse rudeboy Rodney P among others guest on the mic. So if you've never heard the sound of one hand clapping, check Dobie. Isn't it funny how quiet can be so loud?

'The Sound Of One Hand Clapping' by Dobie is out now on Pussyfoot

words ROB DA BANK pics JAMIE B

P

Phuture

Tribal Blathering

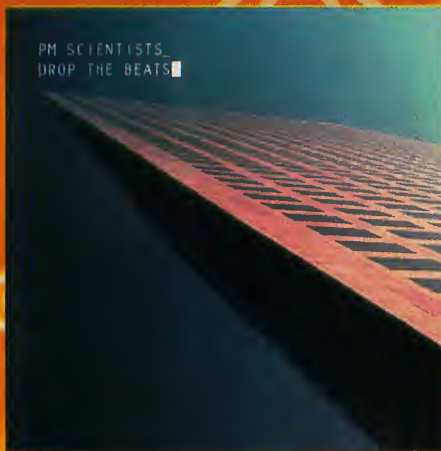
sub-cultural studies straight from the lip

No 2: Low-down no-good dirty son of a beach

“...got this toadally mad little boat after we left Goa a week later from Long Dong island to Man Hung-Lo on the archipelago, fucking stoned tripping of my TITS, fucking weed is soooooo cheap, Jess got some toadally mad Thai stick for about two rupees fucking hardcore shit, off my tits for like HOURS while Sid Shanti played this a-mazing track apparently you can get it on one of those compilations, I'll pop down to Our Price in Surbiton to get the CD, course Long Dong's not as good as it used to be though, met up with Sissy, Guy, Trist, you know Trist, Camilla's brother went to Marlborough with Piers, Rupert, Millie, Josh like the whole gang from Weybridge, fucking larf Rupert is soooo mad, tripping off our tits on fresh purple oms Jess got from this rully cool guy from Copenhagen, bluddy nice bloke sold us three and some Norwegian Leb for like fifty US bucks! Fucking bargain if you ask me, locals are all fucking rip-off merchants, no common courtesy don't even speak English, beach huts that's way to do it, shared one with two German girls from Reading Uni for the first month, fucking larf, found this gorgeous unspoilt beach on the north of Bog Pong island, a-mazing sound system slept on the beach with Suzy had sex at sunrise soooo amazing, course it's not as good as it was in '96 with just Josh, Jess and Jeff and me bluddy nice bloke Jess, shame about the smack problem, fucking amazing holiday rully, couple of grand on the Visa, Jasper's father's something big in Lunn Poly totally sorted it out for us, all on expenses anyway the write-up's in the Times colour sup this Saturday actually...”



From the Dancefloor



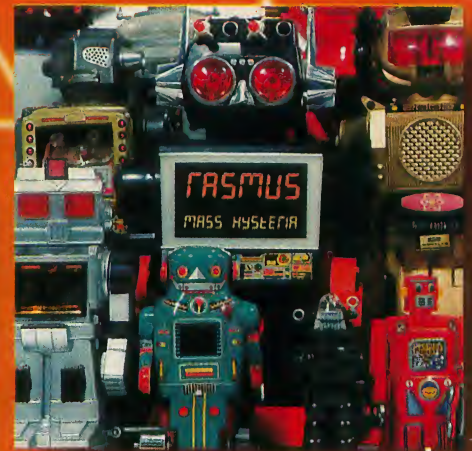
PM Scientists - Drop The Beats

Lacerba
Damian Lazarus, Zoe Richardson, The Psychonauts and One Man Named Mo invite you on a journey of the mind. Spellbinding!
Out 18/5/98.



Dementertainment

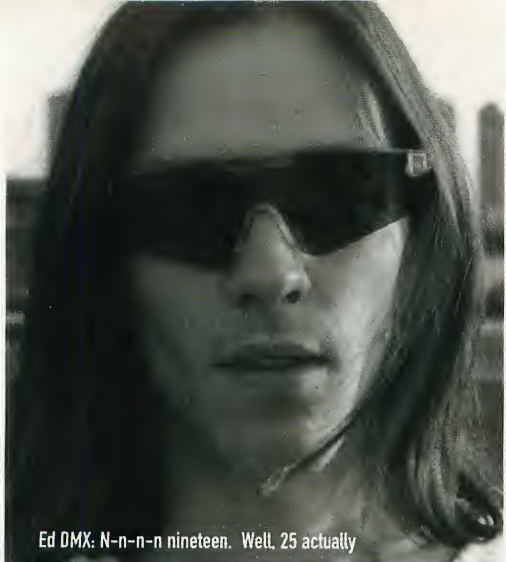
Twisted
Scintillating underground dance from the most innovative European artistes, 8 exclusives including XDream, Man With No Name and Hallucinogen.
Out 18/5/98.



Rasmus - Mass Hysteria

Bolshi
"Next to Norman Cook, this is as good as Big Beat is gonna get, stupidly fresh, funky and quirkily beautiful. 5/5" - Update.
Out 1/6/98.

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Ed DMX: N-n-n nineteen. Well, 25 actually

Hit the dex with DMX Ed's all time electro top five

1 DENTAKU Kraftwerk (EMI)

"Everyone screams when they hear it. It's 'Pocket Calculator' in Japanese."

2 FEEL THE BASS Dynamix II (Chaos)

"They invented Miami bass. Rephlex have just re-released it all, which is gutting cos I paid a fortune for all their twelves."

3 BASS WARS DXJ & The Miami Bass (Pandisc)

"DXJ always has smurf vocals and really cheesy guitar samples. Wicked cartoon cover."

4 HANKY PANKY Egyptian Lover (Freak Beat)

"He was the don. He sort of talked and tried to sound sexy but he had a really horrible voice."

5 TELEVISION Frequency (Metroplex)

"Produced by Juan Atkins. One for the trainspotters."

DMX Krew

Lino at the ready – it's a breakdance party!



"I'm reclaiming my misspent childhood," says Ed DMX, turning the volume down on his Pac Man game. We're discussing the Eighties, specifically the profound influence of said decade on the DMX oeuvre. Old skool beats, synthetic disco melodies, proper songs with words... "Nu Romantix", the new DMX Krew album, has them all. It's like Giorgio Moroder in a freestyle tussle with vintage robofunkers Freeez, with John Foxx and The Human League as guests of honour. Impending electro revival? Bollocks. "It's music that I like, and that's all there is to it," Ed asserts.

Weird beat desperados of every persuasion have been known to dance round their Fat Cat record bags in delight at Da Krew's extra matured plastic pop noise. But Ed's no peddler of shrinkwrapped easy irony – he's for real.

"It's all right for music to be fun. I can do a pop song and know it's cheesy as fuck but still seriously think it's good. People see that as a contradiction but I don't think it is."

The first two DMX albums are due for major release by Chrysalis in France and Sony in

Japan. So is Rocksteady Eddie ready to eschew the cosy confines of the techno circuit to become an international supastar?

"It's an interesting idea, isn't it," he says humbly. "The Japanese are up for it. Like if you go and see Jeff Mills there'll be 20 people standing around going 'Ahhh, Jeff...' like he was George Michael or something. Oops... Sorry Jeff, I wasn't saying anything about what you get up to in private."

On his days off Ed runs his Breakin' label, releasing electrophile tunes by Bass Junkie and Mandroid as well as harder acid and electro trax by CeePhax Acid Crew and Vic 20.

"We just put out a really tuff electro record with Jimmy Saville samples on it. People were like 'You must be joking'. I'm like 'Yeah, of course we're joking – it's a joke. Now how many are you going to order?'"

Sense of humour failure? Get over it. Can you feel the power?

'Nu Romantix' is out May 26 on Rephlex

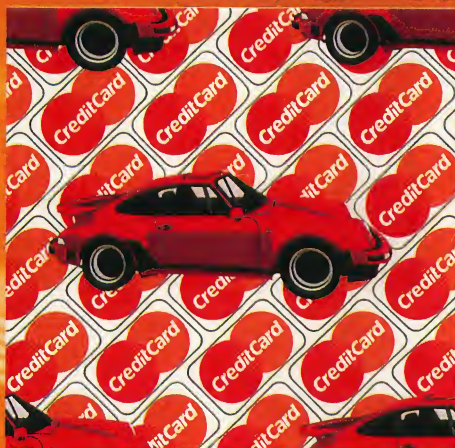
words TOM MUGRIDGE pics GAG ARTICHOKE

to the Record Store



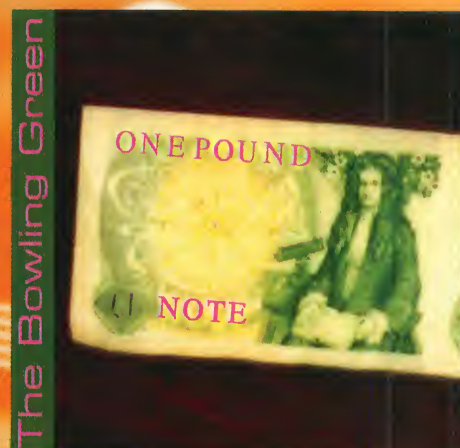
Cocktails

Recordings of Substance
Reefer induced drum 'n' bass from Substance
with tracks from Icarus, Justice, Magnetic, James
Hardway and many more... Tax? just £9.99.
Out 25/5/98.



TRACK: Funk Electric

Hydrogen Dukebox
New skool electro breaks and body poppin' funk
from A1 People, Chamber, Laurent Garnier/
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"The Dogs Dolloxs" – Update. Out Now.



The Bowling Green –
One Pound Note

Blue Planet Recordings
Following two singles of the week in NME The Bowling
Green unleashes an album of superlative quality. Kitsch,
Sci-Fi, Porno Breakbeat for the masses! Out 15/6/98.

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The Café Del

The summer starts here with 'The Chill Out', a collection of radiant ambient gems brought to you



Island lifer: Jose Padilla and (left) the tape he made earlier

RELECTING the deeper and more emotional side to summer clubbing, this collection is the sound of chilling out at Ibiza's sacred Café Del Mar bar, where the likes of Paul Daley, DiY, Darren Emerson and Phil Mison are known to pull out the downtempo sounds from their bulging record collections, drink themselves into oblivion and work everyone up for a mad night at Pacha. The Café Del Mar reflects all that's good about Ibiza, still one of the few remaining places in the entire world where you can hear classical records next to film soundtracks and the warmest of deep house. Jose Padilla is the man in control, as he selects records perfectly to suit the descending sun and the changing colours of the sky. It's an emotional old gaff is the Café Del Mar, and even though the clientele is a lot older than it once was, it will always remain close to the heart of anyone who has ever partied in Ibiza. This 12-track mastermix from Jose features such Caff classics as Leftfield's "Fanfare Of Life", Global Communication's emotional rework of "Natural High" by Warp 69, Mental Generation's tribute to the bar itself, Chicane's "Offshore" and Aphex Twin's sumptuous "Analogue Bubblebath 1", as well as exclusive productions from Jose's forthcoming solo album. Brothers and sisters, the sun is setting – it's time to turn on, tune in and chill out. Mmmm...

1 Leftfield

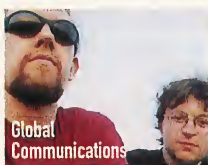
Fanfare Of Life

Hard Hands 1993

Jose says: "This track is about five years old and one of the first ambient trip hop tunes that came out. This track was the beginning of a lot of that style. It really touches me still and sounds totally timeless."

2 Warp 69

Natural High (Global Communications Mix)



Global Communications

Flagbearer 1994

"This has to be one of the best ambient tracks from the last five years. A really warm and beautiful classic."

3 Lamb

Trans Fatty Acid (Kruder & Dorfmeister Remix)

Mercury 1997

Taken from the forthcoming "Cafe Del Mar" compilation on Manifesto

"This is the Kruder and Dorfmeister mix of Lamb which is going on 'Café Del Mar 5'. Kruder and Dorfmeister are one of the more pleasant duos around to listen to. I really identify with them."



Lamb

4 Sub Sub

Past

Rob's Records 1991

"To be honest I didn't really know this before we started talking about doing this tape. I know the other Sub Sub stuff and to hear this is great, a great surprise. It doesn't often happen that something like this passes you by, but it happened to me. It took five years to discover."



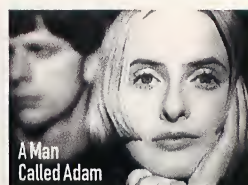
Leftfield

5 A Man Called Adam

Estelle

Other Records 1994

"A Man Called Adam did this track thinking of the 'Café Del Mar' compilations. I met them four or five years ago and this is a pure reflection



A Man Called Adam

of what the Café was about at the time. All these tracks have the same flavour running through them so I don't

know what else to say apart from it's a classic!"



D'Note

6 D'Note

D'votion

Dorado 1993

"Another absolute classic. I've been playing this at the Café ever since it came out. I've played it so much that I've

wanted to put it on every compilation. It's a warm sunny track and the musical changes that happen in the track are very unexpected."

7 Jose Padilla

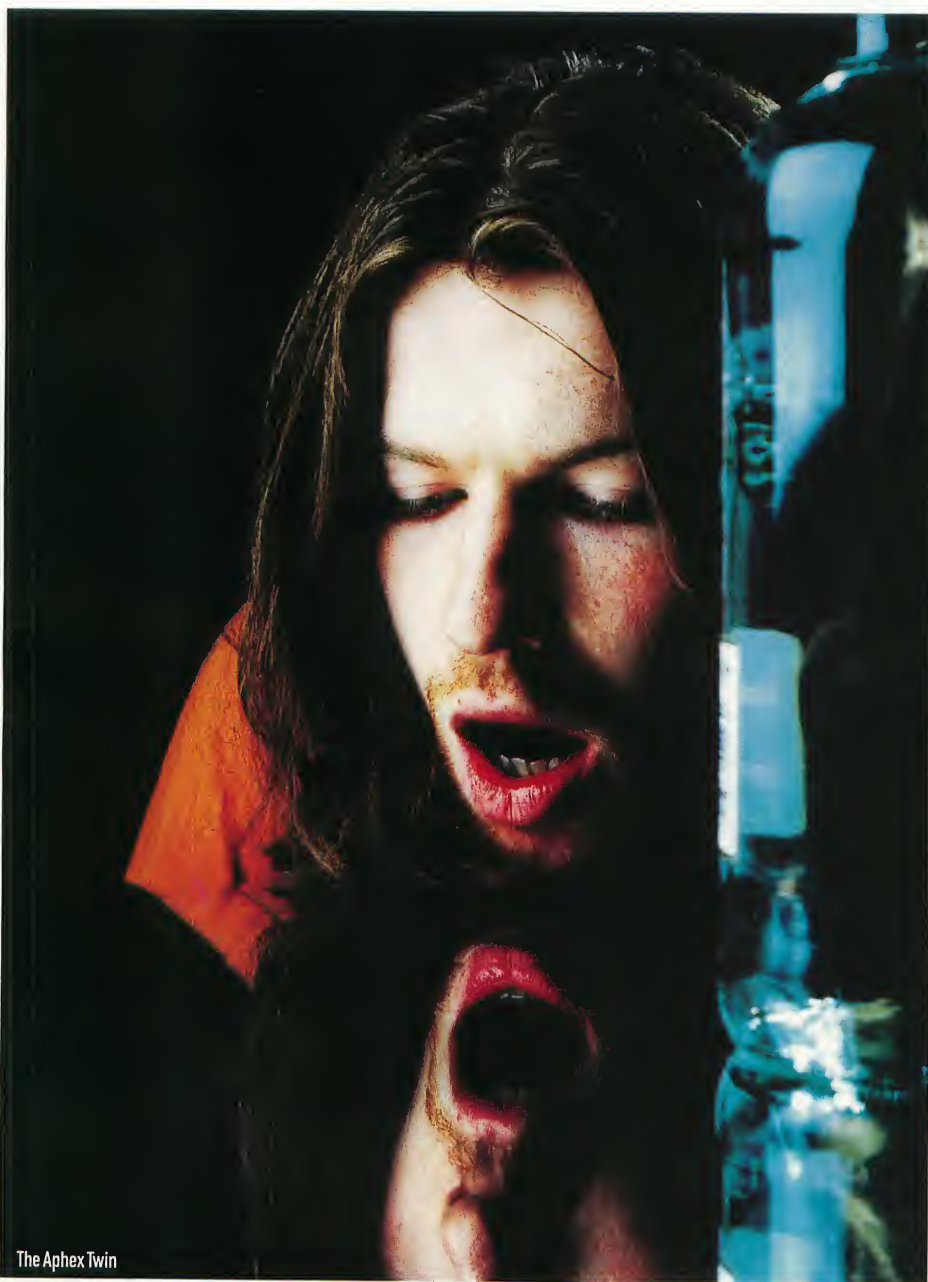
Orientation

Exclusive track. Taken from the forthcoming "Café Del Mar" compilation on Manifesto

"I started this track three years ago, carried around a demo of it since then and have only just

Mar Chill Out

by Muzik in conjunction with Jose Padilla's 'Café Del Mar' compilation series on Manifesto Records



pic: COLIN HAWKINS

The Aphex Twin

finished it by coming back to it. I had the main structure down and finished it off with the same engineer, Jono Podmore, who did D*Note's 'D*votion'. I mean, it sounds similar. I didn't copy it but that D*Note track did have an influence on me and I was working with the same engineer."

8 Mental Generation

Café Del Mar

Abfahrt Records 1993

"This was the first track ever dedicated to the Café Del Mar. What can I say, a great track. Oh, I'm crap aren't I? I'll never make a journalist!

This reflects the Café Del Mar perfectly, a very nicely constructed track which goes from chill out to funky. Not really a sunset tune but I'd play it before or after."

9 Chicane



9 Chicane

Offshore (Ambient Mix)

Modena Records 1996

"This is what you young English people call

'Balearic'. It's very summery and a bit more commercial than the others, but still a quality commercial track."

10 The Aphex Twin

Analogue Bubblebath 1

R&S Records 1991

"This is another track that I wasn't too aware of. I just knew the other side, 'Didgeridoo'. It's a classic electronic track which I'm definitely keeping in my box from now on. I have lots of respect for The Aphex Twin. I've never seen him in Ibiza. Is he hanging there?"

11 Salt Tank

Angels Landing (Jose Padilla & Sunchild Remix)

ffrr Records 1998

Taken from the forthcoming "Café Del Mar" compilation on Manifesto

"Originally a trance record, Salt Tank sent me the acetate of the instrumental. It was about 138bpm and they asked me to do a remix of it. I put it in a trip hop style. You people can judge it and see what you think."



Salt Tank

pic: ANTONY BRIGGS

12 Jose Padilla

Now For Us

Exclusive track. Taken from the forthcoming "Café Del Mar" compilation on Manifesto

"This is another track which I had the idea for a couple of years ago and have only just finished with the engineer Jono. It's slightly more obscure than most of the tracks. Sort of full-on trip hop."

Which Way's

Creamfields



Creamfields launch a revolutionary new facial sun-block



Out with the Bacofoil and let the self-basting begin



We came, we saw, we got our trainers muddy. This is **Creamfields** and summer starts here

words **Michael Bonner, Kieran Wyatt, Frank Tope & Dave Fowler**
pictures **Jamie B & Raise-A-Head**

5am

and the sun is on the rise, the first few strokes of gun metal grey appearing against a jet black sky. People sit huddled round makeshift campfires, shrouded in blankets, surrounded by litter and the detritus of the last 16 hours. The scene resembles a battle zone in downtown Saigon.

It seems several lifetimes and a few galaxies since checking **MONKEY MAFIA**, at the unenviable time of 3.30 the previous afternoon. Still, Jon Carter's boys are on their way to becoming one of the most crucial forces in dance music at the moment; existing in splendid isolation away from trends, Carter's following his own vision thing which has no real comparison. His use of sound is instinctive, pushing his ragga-fired style towards dynamic extremes. Go on, boy.

BETH ORTON, on the other hand, is all uptempo acoustic melodies and shuffling drum beats – the natural heir to all that is good and Balearic. Two 16-year-olds meet and fall in love during her set. Songs glow like sun on a Spanish beach. Ladies and gentlemen, we are floating in Beth.

A couple of tents along we get a taste of today's Ibiza musical preferences. **DJ SONIQUE** is busy doing her variety turn – leaping around and singing along to fierce hard house, whipping up the first full house of the afternoon in the process.

Back outside, and we're torn between checking out that tempting noodle stall and the **NUPHONIC** crew dropping cool disco and deep house on the Bud Ice double decker bus as the sun sets. The nosh takes second place to the Nuphonic outdoors party vibe.

So many DJs, so little time. Over in the Trade tent, the **SHARP BOYS** are doing their level best to turn a rural Hampshire afternoon into an after-hours gay club. They duly hammer out a "those who rocked it" performance before handing the NRG baton to **STEVE THOMAS**. It's clear that, with the exception of the main arenas, the Trade tent is set to be the busiest and the buzziest of the day. Not bad when you consider that this isn't even the normal Trade crowd. Capital queens and muddy fields go together like Laurel



and Costello. But today's crowd are no slouches at raising and riding an authentic Turnmills NRG vibe. Or caning gear and whooping loudly, come to think of it.

CORNERSHOP are the only real dark horses here today. One hit remix does not necessarily a successful dance festival band make, and while "... Born For The Seventh Time" may have been the closest anyone has come to marrying rock and an experimental dance ethic since "Screamadelica", it's glaringly obvious that Cornershop have a lot to learn about stagecraft. The sound is terrible, too – Tjinder sounds like he's gargling granite, and there's a time delay between the speakers and the stage, so the drum beats sound like they're cutting over each other. Disappointing.

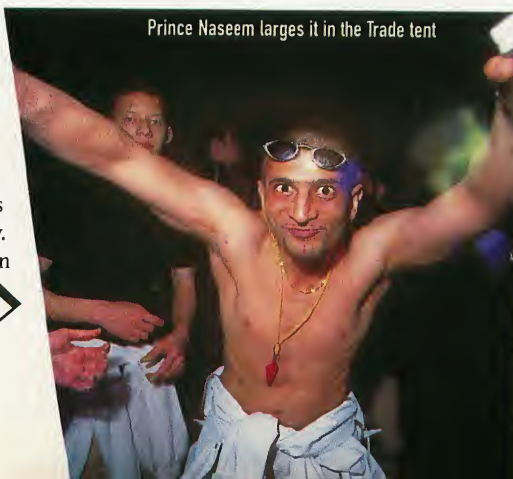
There's a stirring in the Force when **MONEY MARK** comes on. Knowing the company he keeps, he sounds like the James Brown band touched by the hand of Sonic Youth and Beck. Mark is one wild and crazy coot, slipping from nimble melodies one minute to the kind of totally fucked-up electronic screeching that The Aphex Twin would wholeheartedly endorse.

As it gets darker, the eyes get wider and the Bugged Out



"Which way's the ballet tent?"

Prince Naseem larges it in the Trade tent



Try taking the top off first



Play that funky Moazik



techno tent is looking increasingly inviting. In case you didn't already know, **GREEN VELVET** is a spiky haired geezer who makes percussive Chicago jackin' oddities. So it came as little surprise on his opening number when, with the mic stuffed halfway down his throat, Mr Velvet growls "When will anyone be satisfied?" in deranged acid-crazed tones over a pulsing military tattoo. Unfortunately, it's all too much for the dreadlocked geezer to our right who whispers "Oh my god, the shadows are coming alive," before scarpering out of the tent.

No time to worry – there's still **PRIMAL SCREAM**, and it doesn't get much better than this.

"If you play with fire/You're gonna get burned/Some of my friends are gonna die young," repeats Bobby over and over; a mantra for the strung-out, fucked up. "Stukka" is a snake skank. "Kowalski" is the sound of heavy machinery fucking. "Burning Wheel" is the sound of computers breaking down; entropy and crossed wires. "Rocks" is the greatest party record ever written, and "Higher Than The Sun" contains the most significant single statement of intent from any band – "I live just for today/Don't care about tomorrow."

The band are damn tight. What Mani has brought to the Scream party can never be underestimated. Implacable, cool, bass literally hanging round his knees, he's the Lee Marvin of bass playing: firing killer riffs, point blank. "Has anyone taken any of the acid house love-drug Ecstasy?" he asks, cheeky scamp. There are some cheers.

Meanwhile, **LAURENT GARNIER**'s rare live performance is one of the festival's most eagerly anticipated. For all the talk of Daft Punk, Motorbass and Air, his set is a timely reminder of who really is the kingpin of French dance music. He brings a touch of typically Gallic flair to proceedings – namely bongos, mad percussion, violins, dancing swans, human springs and a mime artist giving it up big time in a Marcel Marceau stylee.

Throughout his 60-minute masterclass in eclecticism, Garnier has the fixed expression of a man on the verge of orgasm, *oohing* and *aahing* as he manipulates his buttons and twiddles his knobs. When he drops the ice-cool techno stomp of "Crispy Bacon" – with the resultant scenes of delirium



normally reserved for Alan Shearer slipping an extra-time winner past a floundering German keeper – Garnier visibly relaxes into a post-coital smirk. What a sexy boy.

DAFT PUNK's turntable stint swings between the farcical and the sublime. One minute the sound system's silent as the boys pick fluff from the record needle, the next the punters are going potty as Thomas drops his own "Trax On Da Rocks" disco-cut-up. Guy looks like an extra from "The Curse Of Fu Manchu", resplendent in a bizarre red silk two-piece while Thomas still looks no more than 12 years old.

Good to see the **THE CHEMICAL BROTHERS** out of the studio and back behind a pair of decks, playing the kind of faultless DJ set you can only listen to with your jaw hanging round your ankles. Tom and Ed lounge around the stage, casually working the crowd into a state of near hysteria. When Ed drops their mix of the Manics' "Everything Must Go", the tent nearly combusts. Against bone-pulverising beats they slam out hard-as-fuck acid lines and bassline machine gun fire. They finish with a medley of "Sergeant Pepper (Reprise)", "Private Psychedelic Reel" and "Setting Sun". Godlike.

Spare a thought for poor old **DANNY RAMPLING** in the Cream replica Courtyard. At a time when thousands were straining to see a largely ineffectual **RUN DMC** from the back of the main arena, Danny held the Courtyard in a stunning psychedelic web, morphing melodic trance into acid and back again into layered builds and mass confusion.

The crowd, a mass cross-section ranging from fluoro day trippers to teenage post-hardcore pill-poppers, remained transfixed. They soared. They flailed. They experienced.

And for two magical hours at least, Creamfields became a rave in the true sense of the word.

Special thanks to Gemini and Cray Acoustics for sorting out Muzik's Bedroom Bedlam tent



Tats out for the lads in the Trade tent

Creamfields: the people have their say



Hannah McCall, 17, student from Calne

"This is my first big outdoor event. I'm looking forward to Finley Quaye, Beth Orton and the Chemical Brothers."

Rebecca Etchels, 17, student from Winchester

"I want to check out Pete Tong and Sasha. The Trade tent's good and I like the mellow sounds in the Muzik tent."



Tori Acres, 17, student

"I'm looking forward to Finley Quaye because he's a sex god. I've got my eye on the main arena because that is where Finley is and that is where I will be."





at Screaming's Bobby Gillespie



Chemical Brother Tom



urent Garnier



"And a 12-inch is about this big..."
Judge Jules, Bedroom Bedlam masterclass

Uppers

- The sun shining at long last
- The all singing, all dancing DJ Sonique show getting the Premier League tent rocking like billy-o
- Ashley, Dave Hill, Simon Faze Action and the whole Nuphonic posse turning the Bud Ice bus into disco central all afternoon
- Undergoing the politest drug search we've ever encountered
- The Muzik pantomime cows generally making a right nuisance of themselves. **Moozik!**
- Judge Jules getting on the mic and restoring some much needed order to the anarchic proceedings at the (ahem) Muzik Bedroom Bedlam stage
- Driving home secure in the knowledge that we've still got Glastonbury, T in the Park, Phoenix and all the rest to look forward to
- The Full Cycle and Trade tents being mobbed all night, proving people still like their music that bit harder, faster and louder

Creamfields' uppers & downers

Downers

- The flipping cold
- Daft Punk not making our night by not playing "Starburst"
- The deserted state of the Big Beat Boutique tent by the time the godlike Harvey stepped up to the decks with a bunch of old Led Zeppelin records
- The food. A fiver for noodles that taste of wallpaper paste? Not again
- A distinct lack of the chirpy, pre-teen 'appy 'ardcore ravers whose white glove and glowstick antics always made Tribal Gathering such a giggle
- That very shaky drive home
- Record company liggers staying put in the VIP lounge when there's a whole festival going on outside
- Jamie our photographer shooting 30 reels of film of, well, not very much at all actually, because it seemed like a good idea at the time



Craig, 24, van driver from Nottingham

"It was me and my mate's birthdays yesterday so this is a bit of a celebration. Creamfields is absolutely banging. We'll definitely check out Tony De Vit

and I quite fancy seeing Run DMC because I haven't had the chance before. We'll try and get round all the tents if we can."

Kim, 23, student

"Creamfields is absolutely stunning. I've never been to anything like this before. I'd heard so much about these sorts of events from my brother that I thought

I just had to come. I've just seen John Kelly - he's my favourite."



Phil, 27 from London

"I've done the past two Tribal Gatherings and a few Glastonburys but this is shaping up quite nicely. I want to see Oakenfold and Paul Van Dyk. I'm into the pumping loud tents."



T Do Us A Tape!



What's on the Hi-Fi round Coldcut's house? Why, it's **Jonathon More's** mix of scratchy Seventies dub and 1998 downtempo grooves – taped just for you!



"Right, that's that record playing – fancy for a pint?" Coldcut's Jonathon More (l) and Matt Black

Side One

The Slits

NEW TOWN (ISLAND)

"Original girl power or should I say woman power. I saw The Slits when I was at college in High Wycombe at a pub down the road. The Nag's Head I think. I always loved The Slits and this is a great white girl reggae song. It's quite funky with a similar feel to Sly and Robbie and other productions that were coming out at that time on Island and 4th & Broadway."

From the album "Cut" (Island CD)

Jackie Mitto

MASH DOWN BABYLON (PYRAMID)

"This has got to be one of the heaviest dub records about. I bought it when I was at college on a trip to London. It was playing in a record shop and it's such a rare occurrence when you walk in and hear something so special. It's one of those dub records that sounds almost Egyptian."



King Sunny Ade & His African Beats

JA FUNMI (4TH & BROADWAY)

"It's African... Obviously. I saw them live a long time ago when the Lyceum in London's Covent Garden was still a concert venue."

There were about sixty people in the band and they all took it in turns to come on and off in groups. It took about four hours from the start of the gig to the finish. They signed to Island shortly after. This is the dub mix of the vocal 12-inch."

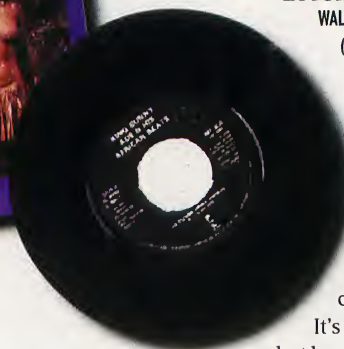
Dr John

WALK ON GILDED SPLINTERS (ATLANTIC)

"I've always loved Dr John and this is a typically swampy, funky St Louis type of thing. I think Paul Weller covered it recently."

It's eight minutes long

but breaks down into quite a long instrumental with just congas playing but everyone keeps dancing right through it, or at least they did at



Stealth. It's very spiritual. What are gilded splinters? Umm, I think he paid some money to have all the splinters in his house especially gilded." From the album "Gris Gris" (Atlantic reissue CD)

Suicide

CHERI CHERI (POLYGRAM)

"Yeah, Suicide are being re-invented as the precursors of new electronica at the moment, responsible for the sound of a lot of new bands. Live, they were so outrageous, a full-on sonic assault. 'Cheri Cheri' is almost ambient though and for the trainspotters it's 84 bpm so the beat mixes well with jungle. On stage one guy would hammer the organ while the other went almost apoplectic. They were two odd, intense people. The only time I get intense is when I go out in the garden and get in a tent (Derr! - Ed)." From the album "Suicide", currently available on Blast First CD

Garnet Mimms

A QUIET PLACE (STATESIDE)

"This is a plea for somewhere quiet to go. A lovely song which never got that much recognition but was massive on the Northern Soul circuit. This is just a nice ballad where Garnet is pleading to find somewhere to go and be peaceful."

The Coasters

SHOPPING FOR CLOTHES (ATLANTIC)

"The lyrics to this are absolutely awesome. I was turned on to it when I went on the radio with [world music DJ] Charlie Gillett. This is a really excellent tune available on most of their compilations."

From "The Best Of The Coasters" (Atlantic)

Akure Wall

FLUID TEXT (WHITE LABEL)

"This record was sent to me. I don't know much about it but it's basically spoken word poetry over weird stoned ambient beats. That's a fairly boring description of an excellent track where the poetry really gets into your brain. Not that many people who have tried to do this sort of music have got away with it."



Side Two

The Persuaders

A THIN LINE BETWEEN LOVE AND HATE (ATLANTIC)

"The title of this track sums up my attitude to life. In essence it's a love song but it could be about anything in life really. It's a classic statement and features a nice piano and lovely sounds."

Solaris

SLOWBURN (RITA)

"A brand new track where I use the slow very heavy dub version. There's a nutty, wandering string vibe on it. This has great production for a new record. Most people make the drums really heavy or make the bass really dubby to make an impact, but this is more natural. It's also funny watching people try to dance to this at 60 bpm."

Chuck Brown

GO GO SWING (FUTURE)

"I could be accused of cheating with a track twenty minutes long, but never mind. This is classic go-go music which hasn't been re-invented yet. I'm still waiting for that but this is Chuck live in a club running through loads of records and pulling out bits from everyone from Maze to Doug E Fresh." Second hand only



Suicide: killing themselves softly

Fela Kuti

UPSIDE DOWN (DECCA)

"Fela Kuti, sadly departed. An obscure track, again around twenty minutes long, which we often play. You've then got time to partake of a small brew, go home and do the washing and by the time you're back people have started dancing. A Coldcut radio show is never complete without Fela." Second hand only

win!

The one solitary copy of Jonathon's mix of Coldcut madness could be yours to have and cuddle close to your bosom. All you have to do is answer this stupendously easy question:

Ninjas tend to wear which colour?

(a) black (b) white (c) pink with some nice sequins

Answers to Do Us A Tape, Muzik, Kings Reach Tower, Stamford Street, London SE19LS. The Editor's decision is vinyl
● Congratulations to the winner of Terry Farley tape - KENNY CLAYTON of Northwich.

Ultra Stuck Up



SMOKING CAUSES

Chief Medical
1 mg Tar

Ultra Low



HEART DISEASE

Officers' Warning
0.1 mg Nicotine



Blaggers

plc

Compiled by Lucy B & Toby Hoxton-Turnup

Well slap the dog and spit on the fire – it's this month's shopping list!

trainerwatch have you got these in white?

As Trainerwatch's girlfriend continues to sulk over the re-release of her formerly ultra-rare Air Max '95s, she could do a lot worse than jacking in the whole one-upmanship world of trainer-hunting and get stuck into a pair of Converse Jack Purcells. These über-basic plimsolls are dead cheap and eternally hip on both skate and catwalk scenes. Mind you, don't bother with the new fangled leather models – deluded Japanese victims only need apply. Oh, and if you must join the Air Max '95 reissue hunt, a word of warning: orange flashes are, we're afraid, over.

Converse Jack Purcells £34.99 from Cobra Sports. The leather ones will cost you a mere £60 to look like a div



G-Shock BPM Counter

You're in a club. You want to know what speed that tune is being played at. You consult the built-in bpm counter on your new G-Shock. It reads, "11.34pm". You squint, confused. You press some buttons. It reads, "Alarm On 7.00am." You swear. There's a moral here somewhere. . .

Call 0800-387-146 for stockists



Stone Island CD-ROM

Stone Island – preferred Italian fashion label of casuals, football fans and people who think it's okay to stab someone if they aren't wearing the same footy shirt as them – have put their latest catalogue on a CD-ROM. Insane fashion/digital interface scenario, eh!?

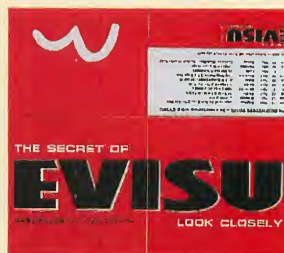
Available from selected stockists. Phone 0171-935-3556 for info



Evisu pamphlet

Evisu – those jeans with big McDonald's logos Tipp-exed onto the seat pockets – have launched this handy 24-point guide for purchasers written by Mr Fujika, Evisu's product manager, just in case anyone's got a spare £190 to spend on a new pair of keks. Cheers!

Available from Evisu stockists



crazy world of fashion

The first in an occasional series highlighting the indulgences of the fashion world, darling. . .

No1: "does my bum look big in this?"



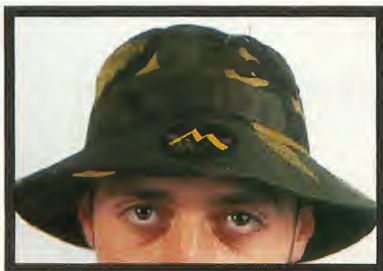
Courtesy of Salon Selectives

Bag O'Shite

Working on a magazine is bollocks. People send you all manner of tat. Right pain. Anyone fancy this lot? Send us a postcard telling us why you deserve this pile of pony and it could be yours. Usual address.



Maharishi, £40. Exclusive to Browns Focus.
Call 0171-629-0666 for info



Hooch, £25. Call 0161-273-1274 for stockists



Mambo, £20. Call 0181-741-2444 for stockists



Michiko Koshino, £65. Call 0171-935-7309
for stockists



Mambo, £20. Call 0181-741-2444 for stockists



Hooch, £25. Call 0161-273-1274 for stockists



most wanted hats and flip flops

Sun. Rain. Sun. Rain. Sun. Rain. Ad nauseum. That's the usual weather cycle which revolves at around 30 changes per minute during British summer time. Compensate for both extremes by wearing flip flops and sunhats all at once. And the crazy thing is the that hat keeps sun off your head and stops you getting sunburnt - if you're bald! A-mazing!



Ellesse, £14.99. Call 0161-445-5955
for stockists



Vans, £20. Call 0171-836-6350
for stockists



Maharishi, £30. Exclusive to Browns
Focus. Call 0171-629-0666 for info



Calvin Klein, £95.
Call 0171-408-0166 for info



Converse, £34.99.
Call 01372-731-343 for stockists



Camper £63. Call 0171-379-8678 for stockists



Camper herb-filled espadrille for
smell-free feet all summer, £45.
Call 0171-379-8678 for stockists

W Win stuff!

The redistribution of wealth via the noble art of blagging, sir!

FFRR Dance Music Classics

WHEN it comes to classic tunes, the vaults of London's ffr (Full Frequency Range Recordings) hold more treasures than the tombs of Tutankhamen. We're talking trainspotter heaven, as they celebrate their tenth year with some of dance music's biggest moments. They're releasing a series of 10 limited edition 12-inch vinyl-only records. Each record will have four tracks representing each year from 1988 to 1997, and will be specially packaged and individually numbered. The first two include Lil' Louis' "French Kiss", Frankie Knuckles' "Tears" and Jamie Principle's "Baby Wants To Ride".

So celebratory do ffr feel, they've agreed to let FIVE winners grab the whole series. You'll get the first two straight away, then be placed on the mailing list for the other volumes.

To win, just tell us who sang on Knuckle's classic "Tears". Was it:

a) Robert Owens b) Michael Owen c) Mark Owen

Mark your entries "ffr-eak Out!" and get them in by Friday, June 12



Gallery Paul Smith T-Shirts

LONDON'S biggest Friday night, The Gallery, are clearly people of impeccable taste. First they rope in a top line-up of DJs for their three-volume compilation album (Tall Paul in full flight, Sister Bliss with Maxi Jazz and Suddha drummin' 'n' toastin' and Wall Of Sound's Mark Jones in the backroom). Then they draft in master designer Paul Smith to come up with these super-natty

T-shirts to promote it. They're ultra-limited and cool enough to have cats whistle at you in the street. We know. We tried it.

We've got FIVE copies of the album and FIVE T-shirts to give to our shirtless winners. So...



To blag one, just tell us which band Sister Bliss is a member of. Is it:

a) Hopeless b) Faithless c) Legless

Mark your entries "Gallery Goodies" and get them in by Friday, June 12

FSUK Skateboards

FSUK is the new beats-oriented offshoot from Ministry Of Sound. For their next album, they've drafted in Muzik faves The Freestylers to get on the mix, cut up the old school with the new school and generally provide the perfect soundtrack to a night on the tiles. Or rather, the lino, given their fondness for breakdancing. We're not too sure what tracks will be on it

yet, but expect everything from Urban Takeover and Wall Of Sound goodies to Athletico and of course Freskanova stuff too, with a smattering of Eighties' hip hop.

To celebrate the release of the album, FSUK have commissioned top US skateboard manufacturers Flipbirdhouse to make some unique custom-designed skateboards. TWO winners will each get one along with a copy of the album, while TEN runners-up will each get a copy of the album.



To win, just tell us which Oasis song The Freestylers tried to "imitate" before the brothers Gallagher slapped an injunction on them. Was it:

a) "Wonderwall" b) "Live Forever" c) "Do Yer Shaker Magic Cigarettes The World & Alcohol?"

Mark your entries "FSUK My Board" and get them in by Friday, June 12



Answers to all competitions should be sent on postcard only to: Win Stuff, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. Please use a separate postcard for each competition. Sorry, but competitions are not open to overseas readers. Winners will be drawn at random from a small skinned rabbit under the editor's desk. The editor's decision is final. And he's a big fella with tattoos. So nerr.

Disasters™

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Omar Hassan



VANS®





www.

g-club.net

The clubbing revolution arrived on March 21, 1998. Three different clubs in three European cities, but only one soundtrack – the one that's being simultaneously broadcast across the worldwide web at the launch party for G-Shock's website. The concept is simple but brilliant. Link the best clubs in London, Paris and Milan, throw in a handful of the finest DJ's such as The Psychonauts, James Lavelle, Eric Rug, Claudio Coccoluto, interface via satellite to a two hour set with New York's legendary Junior Vasquez and broadcast the entire event in a live multimedia mix on the web so that anyone who loves good music and can get near a computer can join the party. The result? A fantastic time guaranteed for all. It's an idea conceived and created for clubbers by clubbers and www.g-club.net is fast becoming the definitive club culture website. Along with access to online events such as the launch party, there's also reviews, news, listing of all good clubs, gossips and giveaways.

www.g-club.net complements the attitude of G-shock and the new Baby G watches, which are new for 1998. With their tough, indestructible exterior, sporty colours, and exclusive range of features, G-Shock and Baby G Tough Label are set to be the clubbing accessory for 1998. And to get you really in the mood for dancing, the G-Shock even includes a bpm counter and G-Dancer backlights.

They said the revolution would not be televised. They were wrong. Make sure you know what time it is, or you might miss the fun.



This ain't Bognor!



Ten Page Ibiza special!

Your ultimate guide to a summer in clubbing paradise



words **Kieran Wyatt & Ben Turner**

It's that time of year again, when the entire Muzik office relocates itself to the White Island of Ibiza for another summer of hedonism, all in the name of dance music. The tenth Summer Of Love is set to be one of the busiest and best yet judging by the incredible DJ line-ups, announced here for the first time. It's probably five months since you booked your vacation to Ibiza and for some of you this will be your first ever visit to the most famous holiday destination in Europe. But time is creeping up on us and we're counting down the days till we touch down in Spain, kiss the floor out of respect and then proceed to abuse everything in front of us for the following 14 nights. Nothing stands in the way of a British clubber on the island, and this year is likely to be just as radio rental. In the following 10 pages we'll guide you through everything you'll need to know about Ibiza this summer with a full rundown to the bars, clubs, DJ line-ups and events which are taking place this year. As well as the usual suspects hosting nights on the island, look out for news of Radio One's special Ibiza week where everyone from Zoe Ball to Dave Pearce will be hosting shows.

Muzik is over there in full force in 1998, so look out for our roving lensman in the most unexpected of places! All in all, Ibiza 1998 looks bigger and better than ever. Do as we're doing – turn the TV off, stuff the World Cup, pack your bags and let's party in Ibiza!
Ben Turner



pic: JAMES B

ibiza:

useful contacts

DIALLING IBIZA FROM BRITAIN: 00-34 plus area code 71 plus number

DIALLING BRITAIN FROM IBIZA: 07-44 minus the first 0 in the area code plus rest of number (eg 07-44-171-123-4567)

SPANISH TOURIST INFORMATION: 0171-486-8077

SPANISH TOURIST INFO LINE (for ordering brochures): 0891-669-920

IBIZA TOWN TOURIST OFFICE: 30-19-00

WEBSITES: www.ibizaselect.com and www.ibiza-info.com

IBIZA DANCE MUSIC RADIO: 89.1 FM (9pm onwards)



getting there flights, accommodation and package holidays

Around eight airlines fly direct to Ibiza so your best bet is to check out one of the High Street travel agents who'll be able to shop around on your behalf. Prices for a two-week return charter flight range from around £135 (Jun/Sep) to £210 (Jul/Aug). You will be able to pick up cheap flights on the Web too (www.cheapflights.co.uk). You need a valid passport to fly to Ibiza. Demand for holidays in Ibiza this summer is exceeding all expectations and flights are shooting up in price by as much as £50 every week. If you haven't booked already, get on the case now!

If you're going to just buy a flight and then find your accommodation when you hit the island, it's best to give the TOURIST OFFICE in Ibiza Town a bell before you go to check on general availability (Paseo Vara Del Rey 13; Tel: 30-19-00), especially during the high season. There are loads of HOTELS, FONDAS (inns) and CASA DE HUSPEDES (guest houses) available. They're too numerous to mention here but prices range from £10 to £150 per night for a double room – don't be put off by the cheap ones because hopefully you'll spend most of your time in the bars and on the dancefloor. Accommodation in San Antonio is a lot cheaper than Ibiza Town, especially if you cram four of you into a one-bedroom apartment.

If you're interested in hiring a villa or apartment (often a good bet if there's a large group of you) then contact IBIZA HOUSE RENTING (Plaza del Parque, Ibiza Town; Tel: 30-05-12; Fax: 30-51-79). Most villas will be about a 15-minute drive from the main clubbing centres and weekly rates range from around 700pts (basic, comfy) to 2,000pts. There are also four camping sites on the island if you're really strapped for cash.

Prices for PACKAGE HOLIDAYS (flight plus accommodation) start at around £330 per week. They'll be a bit cheaper if you go for the self-catering option, but that's not such a bad thing as the Ibiza lifestyle has a habit of throwing your body clock into disarray. Try THOMAS COOK (Tel: 0990-666-222), THOMSON HOLIDAYS (Tel: 0990-502-555) or GOING PLACES (Tel: 0171-628-3333).

MANUMISSION are getting in on the club holidays scene with tailor-made trips including guest list invitations to the club, access to the backstage bar and free entry to Carry On at Space (Tel: 07000-462-686; Email: trips@manumission.com). If you're an American reader, FLAVOUR SET offer luxury package tours from the United States to Ibiza, departing from a choice of 17 North American cities (Tel: 212-362-1132; Web: www.flavourset.com).

loco motives holidays

LOCO MOTIVES are Ibiza's original specialists in tailor-made clubbing holidays, with over 15 years experience in the trade. They'll vet quality villas and apartments and tailor them to your requirements. They offer unbiased information on what's happening together with free club guides and discounted tickets. Flights, car hire and holiday insurance can also be arranged. Tel: 19-21-66; Web: www.housenation.com/loco/motives.htm



the facts

average temperatures

June	July	Aug	Sep
79°	84°	84°	81°

hours of sunburn and sunshine

June	July	Aug	Sep
10	11	10	8

currency & money

Ibiza currency is PESETAS. Sterling is strong at the moment so the current exchange rate is a whopping 260 pesetas to the pound which means your money will go that little bit further than last year. Result! There are plenty of BANKS and BUREAUX DE CHANGE on the island where you can get your hands on your cash and exchange travellers' cheques. However, note that most banks will be closed on Saturdays during the clubbing season. You can change money at HOTELS but be careful as they'll sting you with poor exchange rates and high commissions. Entrance to the main clubs ranges from 3,500-7,000 pesetas and drinks are at least 1,000 - so you're going to need a fair old wad.

what to do if it all goes Pete Tong

and visa matters. Contact them at their office on Avenida de la Paz, Ibiza Town (Tel: 30-53-13).

The **GUARDIA CIVIL** wear avocado green uniforms and look after rural/coastline law and order. They are total bastards, they supported the fascist dictator Franco and should be avoided like the plague. If you like a challenge, contact them in Ibiza Town (Tel: 30-11-00) or in San Antonio (Tel: 34-05-02). Do not let these gits take your hire car away because you'll have to buy the car back! Also, be careful carrying any drugs around with you in the Cafe Del Mar/Bar Mambo area because the police love to pull groups of people over and search them.

The **POLICIA LOCAL** (Emergency Tel: 092) are principally responsible for urban traffic control and civil protection but also deal with lost property. They are probably the best people to talk to when first reporting a crime. Contact them in Ibiza Town (Tel: 31-58-61) or in San Antonio (Tel: 34-39-11).

If it all goes seriously pear-shaped then get in touch with the **BRITISH CONSULATE** in Ibiza Town (Tel: 30-18-18) or the **BRITISH EMBASSY** in Madrid (Tel: 00-341-319-0200). If you get busted for drugs, don't speak to anyone or give a statement to someone who doesn't speak the lingo.

Make sure you take an E111 FORM with you (available at most UK Post Offices) which will guarantee you medical care if the worst happens - you could find it difficult being treated if you don't have the form. You should also take out **TRAVEL INSURANCE**. There's a **HOSPITAL** situated off the bypass on Ibiza Town's west side (Tel: 39-70-00) and plenty of **FARMACIA** to stock up on the Alka-Seltzer. Keep taking those Vitamin C tablets as a local roast dinner is not as healthy as you'd like to think it is.

The **TOURIST OFFICES** in Ibiza Town (Paseo de Vara del Rey 13; Tel: 30-19-00) and San Antonio (Paseo de las Fuentes s/n; Tel: 34-33-63) should also be able to provide more general information and advice.

bluff your way in spanish

Good day - Buenos dias (*Boo-ay-nos dee-ahs*)

Thanks - Muchas gracias (*Moo-chas gra-thee-ahs*)

Please - Por favor (*Pour fa-vor*)

Would you take us to... - Llevanos a... (*L-yay-va-nohs ah...*)

Four beers please - Quadro cervezas por favor (*Kwa-drow thair-bay-thas por fa-vor*)

C'mon! - Benga! (*Bain-gah*)

Go on Pete, large it! - Vamos Pete, engrandecelo! (*Va-moss Pete, en-gran-dess-el-lo*)

I'm off my tits! - Estoy colocado de puta madre! (*Ess-toy colo-caddo der poo-tar mad-ray*)

You are very beautiful - Estas muy guapa (*Ess-tass moy gwa-pa*)

Do you want to try my sausage? - Quieres probar mi salchicha? (*Key-air-ess pro-bar me sall-chee-char*)

Rather confusingly, there are three Police forces in Ibiza:

The **POLICIA NACIONAL** (Emergency Tel: 091) have navy blue uniforms and should be contacted with regard to immigration



Ibiza '98

the clubs



Ministry Of Sound @ Pacha

A favourite with Continental clubbers throughout the whole year, the music has a strong American theme with a number of top US and UK garage merchants slated to appear - so don't go along expecting a night of banging cheese. Guest jocks have been invited to programme each night as they wish, giving them the chance to showcase cool labels and up-and-coming DJs. There will also be a string of special PAs throughout the season. The Ministry pre-parties take place at the Mambo bar with DJs and barbeques on the beach. Don't forget to check the mid-level bar, which is where the true sound of Ibiza can be heard in amongst the old faces on the island. If you can't make it to the island itself, log onto the Ministry's website (www.ministryofsound.co.uk) where you'll be able to view pictures from the parties, download soundbites from the featured turntable technicians and get loads of trainpottery information on the DJs and labels involved.

Ministry Of Sound, Fridays at Pacha

July 3 Opening party with Deep Dish, DJ Sneak and Erick Morillo.

July 10 Zero G party with Allister Whitehead and Kenny Carpenter. DJ Heaven and Jazzy M in the backroom.

July 17 Nervous Records Party with Frankie Feliciano, Frankie Foncett and a PA by Byron Stingily. Dan and Jon Kahuna host the second room.

July 24 Muzik Party featuring Junior Boys Own with a 4 DJ/4 decks extravaganza from Farley and Heller, Rocky and Mark Wilkinson. Darren Emerson and Fabio take control in room two. Muzik's Ben Turner also DJs.

July 31 Danny Rampling plus a special guest to be confirmed. The Scottish Colours crew host the second room, featuring Jon Mancini and Ian Boney Clarke.

August 17 Basement Boys in the main arena, while big beat stars The Freestylers rock the second room.

August 14 Strictly Rhythm Party with Erick Morillo, Ted Patterson and Ricky Morrison plus PAs from Ultra Nate and Barbara Tucker. Special guest in the second room.

August 21 Very special guests to be confirmed. Grooverider and Jazzy M in the second room. Jazzy always seems to save his best sets for the island, so watch out!

August 28 Hard Times special with CJ Mackintosh and Dave Piccioni. In the second room DJ Heaven and Paul Jackson spin.

September 4 DJ Disciple and Norman Jay take control in the main arena. In the second room Bentley Rhythm Ace deliver their Brummie madness.

September 11 Closing bash is a Subliminal records Party with Erick Morillo, DJ Sneak and Doc Martin. Paul Jackson and Jon Carter host the second room.

Cream @ Amnesia

Of the main British clubs on the island, Cream are probably going to offer the most interesting soundtrack and can usually be relied on to deliver something extra special. And they'll be doing just that for an ambitious two nights a week. Thursdays at Amnesia is a straight-ahead Cream night with the sort of guests you'd expect at their Liverpool home, plus residents Steve Lawler, Phat Phil Cooper and Guy Orndel. Sundays at Amnesia is a Cream Presents... affair with special guests such as Darren Emerson invited to programme the nights as they wish. If you've got the cash, you might like to take a trip to Majorca where Cream are residing on Wednesdays at BCM. Respect to the Cream posse for flying over Muzik Bedroom Bedlam DJs, who will host the terrace all night at the Saturday party with Sven Vath.

Clubs Cont'd ➡



PIC: RAISE-A-HEAD

Ibiza '98

Clubs Cont'd → Cream listings (Thursdays at Amnesia)

July 2 Top draw Cream guest residents Paul Oakenfold and Nick Warren host the opening party.

July 9 Nick Warren, Dave Seaman and K-Klass.



PIC: DANIEL NEWMAN

July 16 Muzik Party with Tony De Vit, John Kelly and Nick Warren and DJ-K (Muzik Bedroom Bedlam DJ).

July 23 Eclectic night out with Judge Jules, Justin Robertson and Nick Warren.

July 30 Northern housemasters Allister Whitehead and Graeme Park are joined by Pete Tong (tbc).

August 6 The god-like Sasha plus Craig Richards and Lee Burridge.

August 13 Sasha again plus Diego and Hernan.

August 20 Tony de Vit does it inna hard house stylee.

August 27 Tony De Vit plus Judge Jules (tbc).

September 3 Roger Sanchez and Junior Sanchez do it American style.

September 10 Closing party with Paul Oakenfold (tbc).

Cream Presents... Saturdays at Amnesia

July 4 Guests tbc.

July 11 Guests tbc.

July 18 Muzik Party with Sven Vath and a Muzik Bedroom Bedlam DJ hosting the terrace. After Sven's appearance at Amnesia last year, this is one not to miss!

July 25 Guests tbc.

August 1 Cream residents party with Steve Lawler, Phat Phil Cooper and Guy Ormadel.

August 8 American special with disco cut-up king DJ Sneak and West Coast hero Doc Martin.

August 15 Guests tbc.

August 22 Guests tbc.

August 29 Darren Emerson takes control, straddling the techno-house divide.

September 5 Guests tbc.

Renaissance @ Pacha

Residing at the ultimate Balearic venue, Pacha, the kings and queens of sumptuous decor and quality house provide clubbing of a standard few can match. The DJ line-up reflects Renaissance's cool taste with Graeme Park, Fathers Of Sound and John Digweed all on the cards. Easily the highlight of their residency, however, is Frankie Knuckles' six hour set at the opening party (June 24) where he'll be introducing the new generation of clubbers to a history of house music. As well as this, Muzik teams up with Renaissance and Lord G for the third year running for another Latin spectacular! Remember, Renaissance were voted Ibizan Club Of The Year two years ago, so expect the best.

Renaissance listings (Wednesdays at Pacha)

June 24 Opening party with special six-hour set from the Godfather of House, Frankie Knuckles.

July 1 Dave Seaman and the Fathers Of Sound.

July 8 Danny Rampling plus Andy Nalin from epic housers Nalin & Kane.

July 15 Britain's finest party jock Jon Pleased Wimmin plus house hero Graeme Park.

July 22 Muzik Party with Lord G, Satoshi Tomiie and Bedroom Bedlam DJ Yousef opening up the main room.

July 29 Andy Nalin from Nalin & Kane plus very special guests tbc.

August 5 Dave Seaman plus very special guests tbc.

August 12 Italian house producer Joe T Vannelli and the Fathers Of Sound.



food

In general it's pie-and-mash in San Antonio and local fare in Ibiza Town but if you hunt around, you should be able to find something to suit your tastes no matter where you are. For the best tucker, head out of the tourist-trap areas.

SAN ANTONIO

Il Vaticano (Calle Alemania; Tel: 34-17-60). New for 1998 and situated just up from the Cafe Del Mar, this classy Italian restaurant is the perfect setting for a special treat. Dress smart.

Tijuana (Calle Alicante; Tel: 34-24-73). Excellent Mexican food at reasonable prices.

Rincon De Pepe (Calle San Mateu, West End). Traditional Spanish cooking and tapas in the heart of the West End.

Can Pujol (Ctra Port Des Torrent, San Antonio Bay; Tel: 34-14-07). Good fare for hearty clubbers.

IBIZA TOWN

Thai'd Up (in the heart of the port area, near Los Valencianos ice cream parlour; Tel: 31-63-66). Large selection of authentic Thai dishes at good prices. Great service from hosts Gayle and Lee.

Studio Restaurant (Calle De La Virgen; Tel: 31-53-68). English-run eatery with a delicious international menu and wide selection of vegetarian dishes. Good service and prices.

Da Franco Er Romano (Calle Bartolome Vicente Ramon 15; Tel: 31-32-53). Huge menu of traditional Italian dishes, and possibly the greatest lasagne in town!

Nanking (Calle Del Mar; Tel: 19-09-51). Classy Cantonese fare with a cool ambience right in the heart of town.

Michaelangelo (Marina Botafoch; Tel: 19-04-67). Home-made pasta and Italian specialties with breathtaking views over the marina.

Casablanca (on the port near the market stalls). Small, friendly eatery with an excellent selection of Spanish and Italian dishes.

OUT OF TOWN

El Comedor (Ctra Cap Martinet, Jesus, just outside Ibiza Town; Tel: 31-42-52). Very popular with the locals, this restaurant is home to a fab selection of Spanish and international dishes. Good value.

Ca Na Pepeta (Ctra San Juan; Tel: 908-631-949). Cosy country restaurant with traditional Ibizan cooking and sensible prices.

Can Bernat (Ctra San Miguel, at the junction of San Rafael & Sta Eulalia; Tel: 19-70-14). Country restaurant with trad Spanish food.

La Escollera (Es Cavallet beach; tel: 39-65-72). Trendy beachside restaurant with a delicious Mediterranean menu.

recommendations **SUE BENNISON** of *Loco Motives*



bars

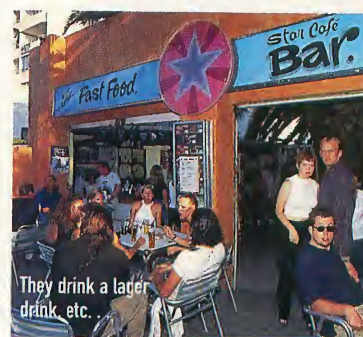
The island's bars are an integral part of the clubbing experience – as a meeting point before hitting the clubs, for checking out what's hot and what's not or for just supping a few beers and watching the sunset. The Ibizan timescale is much later than in Blighty. Punters will often grab some food around midnight, hit a bar at 2am and then go on to the clubs around 4am – most of the bars close around that time. All the big promoters hold pre-club gatherings at specific bars. The best ones to check out are in San Antonio – **MAMBO**, **CAFE DEL MAR** and **SAVANNAH** (all in a line on the west beach) and **BAR M** (outdoor pre-club bar run by the Manumission crew). However, there's also the **ROCK BAR** at the end of the port on Ibiza Town – it's good for picking up discounted/free tickets and checking on the free parties up in the hills or on the beach. If Paul Oakenfold or Paul Daley are hanging around, that's a fair sign that some sort of outdoor shindig is in the making. The Rock Bar is where the old-school Ibiza heads hang. The **KM5** bar is situated five kilometres from Ibiza town and is one of the most beautiful bars on the island. Set deep in the trees, they serve delightful food and have alcoves in the ground with sofas and tents where couples disappear for a quickie! It gets busy around 1am and you'll find the cream of UK promoters hanging around.

There are also a variety of post-club bars if you find yourself gagging for a bevvy at some ungodly hour. The **STAR BAR** in San Antonio is the definitive after-party hangout, full of the most wasted casualties this side of a Liberator party and the place to recharge your batteries, if you catch our drift. The **KANYA** bar (Calo Des Moro, San Antonio) is another great post-session comedown point, opening at 10am for sunbathing, swimming in the pool and all-round monging out. It's here where you'll often find Brandon Block DJing at 7pm after an all-day session at Space. Strictly for the hardcore!

And finally, if you're really desperate for a shag, then head on down to the **NIGHTLIFE BAR** in San Antonio's West End. Sadly, this meat-market attracts a fair few people who shouldn't really be there (top DJs, promoters, music journalists), but it's also where you'll sometimes find the likes of Graeme Gold and Mr C performing impromptu sets. Generally, the West End area is true grab-a-slag territory and it's also a great litmus test for the big Ibiza summer tunes. Just don't forget your footie shirt!

beaches

Whether you have a hire car or not, there is no excuse not to sample at least one of the beaches listed here. In addition to these, there are lots of secluded coves just waiting to be discovered. A word of warning though – don't forget your sunscreen, especially for the first few days. Sunburn is not attractive and sunstroke can be very painful and



PIC: RAISE-A-HEAD

Ibiza



Beach

Clubs



Main Road



Airport

Getting around—taxis, buses and car hire

A taxi from the airport to Ibiza town is around 1,500 pesetas (£6) but make sure you agree on a price before you start your journey or you could be ripped off with a £35 bill by one of the more unscrupulous cabbies. There are fixed rates for most trips.

BUSES are even cheaper—approx 160 pts from Ibiza Town to San Antonio—and they run between 7am and 10pm. The infamous **DISCO BUS** handles night-time casualties and travels between the San Antonio sea front and Ibiza Town at half-hour intervals between 11pm and 4.30am.

There are a number of **CAR HIRE** operators on the island including **AUTOS IBIZA** (Tel: 39-68-44), **AUTOS ISLA BLANCA** (Tel: 31-54-07), **AVIS AIRPORT** (Tel: 80-91-76), **AVIS EIVISSA** (Tel: 31-31-63), **PACO VALENTIN** (Tel: 31-08-22) and **AUTOS RIBAS** (Tel: 30-18-11). Note that quoted prices don't include insurance or 15% VAT. Car hire averages around 5,000 pts per week, but shop around. Many of the operators also offer mopeds (2,500 pts for a day or 5,000 pts for four days).





Beaches Cont'd makes you feel like

shit. Unless you want a severely gippy tummy, eat'n't swim after a meal either.

SALINAS (south)

There is a lot to be said for what is known as the trendiest beach on the island. Go with an open mind as this is where the hip like to hang out – often quite literally! There's a lovely long sandy beach, perfect for posers, and a fab selection of bars and restaurants, the most happening being **SATRINCHA**.

ES CAVALLET (south)

The island's official nudist beach frequented by a predominantly gay crowd. The long, sandy beach has a backdrop of romping dunes and bushes. It's great for having a bite to eat at any one of the trendy restaurants such as **ESCOLERRA** and watersports are available. Es Cavallet is 9kms from Ibiza Town. Head towards the airport and salt flats and turn off at the intersection before Salinas. It can be accessed by car, bike or bus from Ibiza Town.

CALA JONDAL (south)

This is a beautiful, rocky cove with a sprinkling of sand and a perfect retreat far from the maddening crowd. There are a few good restaurants, most notably the **BLUEMARLIN** which has occasional beach parties plus a brilliant, unpretentious seafood menu. Cala Jondal is 12.5kms from Ibiza Town off the San Jose Road. It is accessed by car with the final stretch of road a rough dirt track.

CALA BASSA (west)

On the San Antonio side, this is a lovely sheltered sandy beach with nice scenery. There are bars and water sports on offer but in general it's an opportunity to escape the San An crush, although it can get a little busy in the high season. Cala Bassa is easily reached from San Antonio by car or bike – just follow the signs from town. There are also regular bus and ferry services from town.

CALA CONTA (west)

A stunning group of small sandy beaches with unbelievably turquoise sea, perfect for snorkelling. The gorgeous scenery and chance to recharge the batteries makes it well worth the trip from San Antonio. There are some bars and water sports available. words **SUE BENNISON** of Loco Motives

"Anyone got any skins?"
"No"
"Bollocks"



pic: RAISE-A-HEAD



Ibiza '98

Clubs Cont'd

August 19th Jon Pleased Wimmin and Judge Jules.

August 26 Graeme Park and Andry Nalin (Nalin & Kane).

September 2 Danny Rampling and Dave Seaman.

September 9 John Digweed comes home to the club he loves so much.

Manumission @ Ku

Never ones to do things by halves, Manumission is more of a circus freakshow than a club. Moving on from Mike and Claire's headline-grabbing live shagging sessions, Manumission are filming a full-on porno film (complete with world famous porno stars) at each of the 16 nights, each "novella" part of the series known collectively as "Murder At The Manumission Motel". The world premiere of "Manumission: The Movie", filmed last year at the club, takes place on August 1.

Full DJ line-ups weren't confirmed at press time but include Carl Cox, Daft Punk, Pete Tong, Fatboy Slim, Judge Jules, Monkey Mafia, Sasha, Alfredo, DJ Cam, Sister Bliss, Erick Morillo and Danny Rampling. In addition the backroom features bizarre team-ups including dope guru Howard Marks with David Holmes, Ed Rush and Sid Shanti; Fab 5 Freddy plus special New York hip hop legends; and Irvine Welsh with Kris Needs. A fascinating night out.

Butt-shaking
ahoy at Ku



pic: RAISE-A-HEAD

flyering in ibiza

FANCY a few paid months in the sun, right in the thick of clubbing's annual summer dancefloor bender? Maybe flyering is for you. Scott Barton was Promotions Manager in Ibiza for Cream in 1997 and stayed on the island for four months, looking after the club's flyering team. He took a team of seven people with him out to the island and recruited the rest when they got out there. "At first we thought it was important to employ lots of good-looking girls but we sacked most of them in the first week. They would just lie around on the beach all day tanning themselves. We wanted hard-working people who wanted to talk a lot about the club, spread the good word and earn enough cash to stay on the island. We got some new people and tended to stick with them for the full summer."

However, things are changing drastically this year. The Ibiza authorities have passed new laws restricting clubs to just one flyer per five members of staff. For your average club that means just a five-person flyering team, all of whom have to be registered workers and are likely to be locals or those with a thorough knowledge of the island and its people. "It's absolute madness," says Danny from Clockwork Orange. "1998 is going to be the busiest year on the island, with even more people visiting than ever before, and all the clubs are going to have a much less chance of reaching those people." The advice this year is don't expect to just turn up on the island hoping to blag flyering work – pickings are going to be slim.

Phat Phil Cooper The Cream resident on Ibiza



pic: JAMIE B

"I'VE been holidaying there for years and there's a definite magic about the island, the hairs prick up on the back of your neck when you step off the plane. The Egyptians felt it too and took stones from the island to build the pyramids. The Cream opening party last year was pretty mad because I fell out of a tree on the terrace of Amnesia. I think I'd been up there about half an hour although I'm not sure why I went up there in the first place! And the closing party was amazing too. I played 'With A Little Help From My Friends' by The Beatles as the last tune and the place just went ballistic. But it's my friends, the other resident DJs and the Cream team that really made it for me. That's the spirit of Ibiza. Most of the gear on the island – we bought it all and twatted it in six hours!"

Miss Moneypenny's @ El Divino

The country's most glamorous club returns to El Divino for another glam-bam residency, a fitting venue as it used to be a magnet for jetset millionaires and all-round filthy rich people (visitors to Moneypenny's last year included the Sultan of Brunei, Princess Caroline of Monaco and Demi Moore). The infamous Moneypenny's dancers will be in full effect with performances from beautiful girls, hunky blokes and a few, erm, inbetweeners. Sounds are refreshingly wide-ranging with a strong American DJ emphasis, and in the main steer away from the usual Ibiza fare of banging cheese. Highlights include two appearances from Farley "Jackmaster" Funk, a turn from deepo king Lord G and a spot by Brooklyn boy David Morales. Sartorial elegance, as always, is appreciated.

Miss Moneypenny's listings (Tuesdays at El Divino)

June 30 Glamorous opening party with Farley "Jackmaster" Funk and Jim "Shaft" Ryan.

July 7 John Kelly and Tom Wainwright.

July 14 Judge Jules, Lisa Pin-Up and Rob Roar.

July 21 Tall Paul (tbc), Danielle Davoli and Matt Casare.

July 28 Danny Rampling and Moneypenny's resident Simon Owen.

August 4 Original house master Graeme Park with Moneypenny's stalwart Jim "Shaft" Ryan.

August 11 Farley "Jackmaster" Funk and Tom Bouthier drop the classy tunes.

August 18 New York house master David Morales plus Jim "Shaft" Ryan.

August 25 The amazing deepo grooves of Lord G plus John Kelly.

September 1 Danny Rampling and the cat-in-the-hat Norman Jay.

September 8 Judge Jules broadcasts to the great and glam supported by Kiddo.

September 15 Fab closing bash with Nottingham's finest Allister Whitehead and Birmingham's best Jim "Shaft" Ryan.

Trade & Pushca @ Ku

First Ibiza outing for the full-on banging house mecca, teaming up with the ultra-glam Puscha crew who'll add a touch of US disco madness. Should be totally, completely and utterly wild.

50 things you're sure to see in Ibiza this summer



- 1 Sunburnt clubbers after day one.
- 2 Mike Manumission's "little fella."
- 3 The most beautiful sunsets in the world. Official.
- 4 Beer, chips and gravy every night of the week.
- 5 Not being able to eat or drink most nights of the week.
- 6 People off their cakes jumping into the pool at Ku fully clothed.
- 7 Denise Van Outen on the podium at Space on Sunday afternoon. Believe it!
- 8 Rival club gangs tearing down each others' posters.
- 9 Terry Farley gurning his tits off.
- 10 And complaining at the lack of decent house music on the island. As usual!
- 11 Norman Cook staying up for two weeks after a night at Manumission.
- 12 Mars-bar sporting drug dealers selling washing powder. At English prices.
- 13 Cream's Phat Phil Cooper falling out of a tree onto the dancefloor at Amnesia.
- 14 Phat Phil Cooper sweet-talking every girl on the island. And failing. Again.
- 15 Music journalists flying in for two days, missing the point and slugging it off.
- 16 Madders from Sundissential naked in a ditch by the side of the road.
- 17 The London speed garage mafia taking over for Kiss In Ibiza.
- 18 Naomi Campbell hanging around the DJ booth at Amnesia.
- 19 Dave Clarke DJing on the Space terrace in black jeans and a black jumper.
- 20 And wishing he was in a dark Berlin basement.
- 21 Football scarves on the dancefloor as the World Cup kicks in.
- 22 Tears at the Cafe Del Mar as England lose in the first round.
- 23 Violence in the West End as England lose in the first round.
- 24 Punters spunking all their money on week one of their dream holiday.
- 25 And blagging their way through week two.
- 26 People falling asleep by Ku waiting for the Disco Bus at 8am. And wishing they hadn't taken that last tablet.
- 27 Sad fuckers droning, "Ibiza isn't as good as it used to be".
- 28 And catching them on the speakers dancing to John Kelly at Clockwork.
- 29 Zoe Ball dancing on a podium at Pacha minutes before she's due live on Radio One.
- 30 Suicidal car-hire driving at 8am in San Antonio.
- 31 Suicidal car-hire driving at 8pm in San Antonio.
- 32 Losing sight of your dream date as foam fills the dancefloor at Ku.
- 33 And seeing her/him the next day with some twit from Club 18-30.
- 34 Falling in love at least 30 times in one evening. And still going home alone.
- 35 Empty dancefloors as anyone plays anything deeper than Ultra Nate.
- 36 Mark Spoon hoofing everything available up his nostrils.
- 37 Tears at the airport as new friendships end abruptly. We've all been there.
- 38 Darren Emerson being hounded by girls at Cafe Del Mar.
- 39 Jose Padilla trying to keep his cool as the Brits invade the tranquil Del Mar.
- 40 All 92 League football shirts on show in the West End.
- 41 Waking up in a strange apartment with your trousers round your ankles.
- 42 Fights breaking out as Spanish residents try to kick the Brits off the decks.
- 43 Muzik's Yousef blowing Lord G and Tommie off the decks at Renaissance.
- 44 DJ Pierre's "The Horn" driving everyone insane at Pacha. TUNE!
- 45 Mobile phones ringing all day on every beach on the island.
- 46 The Cream posse partying for days at Hotel Pykes.
- 47 Split condoms at the end of your bed after night one. SHIT!
- 48 Sven Vath and Jam & Spoon on the sun loungers at 7am.
- 49 Your mum wondering how you've lost so much weight in two weeks.
- 50 And why you've just jacked your job in to go back for three months.

"My silver phone's a mobile, ha ha," quips Dave Beer



the man from san an speaks

"LOADS of birds with their Bristols on show, cheap beer and girls willing to do things in a back alley they wouldn't dream of back home in Shrewsbury... After a couple of days in San Antonio, we reckoned we'd found heaven – even better than Newquay. The food was fucking top: fish, chips, steak and full bottles of HP on every table. Some of the lads went all arty farty continental and ordered lasagne. I said, 'Anyone would think you were spic or something!' 'I think you mean wops,' the waiter piped up. 'This is Italian food; spics are Greek.' 'Who are you talking to, fuck brain!' I said. 'Shut yer spic gob.' I got better service after that. Take my fish – that came complete with tartar sauce, saving me the trouble of opening a sachet. Strange sauce, more salty than usual. We got friendly with the boys next door. Good lads, but a bit poncy – they never wanted to go down the West End and kept pissing off to Ibiza Town or Cafe Mars to see the sunset. I ask you! Watching the sunset – like it never happens over here! They didn't want their names on our 'how many you've shagged' chart either. They tried to get us to go to Club Patchy to see some Dutch DJ called Armar Van Heldup. Twenty-five fucking quid and it didn't even have foam! That Manumission place – at least you got a floorshow for your pesetas. Phwoar! We did venture to Ibiza Town, though. Now I've got nothing against whoopies – after all, more birds for real men like me – but the place was crawling with John Inmans and we weren't fucking free! I tell you, poncy bars, loads of weirdos and a market full of hippies. Fucking hell, one drink and we were back on the Disco Bus to Xtasis. Top night – and they had foam..."

words ANTONY JONES

do the drugs work?

NOW, Muzik doesn't condone the use of pharmaceuticals. Oh no sir, horrid naughtiness. It is, after all, illegal and can be bad for your complexion. Nevertheless, whether we like it or not (which, of course, we don't), some people arrive on Ibiza on a mission to snort, swallow and puff anything that crosses their path. But what happens if you don't know the promoter with the tea chest full of charlie? What if it's your first time on the island and you don't know the score? Well, rest assured you won't have to look that far...

Walking around Ibiza's old town at night is bound to result in a proposition. Unlike, say, Amsterdam, where the dealers like to see the whites of your eyes as they politely enquire if you're sorted, these men of the shadows are not what you'd call in yer face.

"Exxttaaassy. Haasheeeesh," is the barley audible rumble from craggy-looking, moustache-wearing, emaciated natives who look as if they haven't got two pesetas with which to scratch their tanned backsides. Take the offer and you're likely to find yourself following your provider up into the delapidated back streets of the old town. Venturing ever onward through narrowing, darker streets might lead you to believe you've been set up for an encounter with six steroid-abusing Spaniards. Worry not for these guys are pretty reliable and the gear's usually cheap.

Another safe bet is on the coastal corner turning towards Cafe Del Mar from San Antonio. The bunch of scouse/cockney wideboys to be found here are usually reliable although a friend of a friend was sat around sorting his supplies just as the local rozzers came hurtling down the road. A sobering experience, particularly as it's difficult to run fast with extra weight in your trousers.

In the clubs it's much the same as back at home, including the usual bunch of chancers trying to convince you that the paracetamol they're trying to sell for a tenner will blow your head back to the mainland. But then what do we know anyway – it's heresay after all. Drugs are bad, no question, and not something you should consider on a wholesome and culturally rewarding holiday to an historic part of the Mediterranean. No sir!

words ANTONY JONES

paul oakenfold on ibiza



pic: RAISE-A-HEAD

How long are you staying in Ibiza this year?

"I'm just doing a few quick visits this year – the opening and closing parties of Amnesia and a Radio One Essential Mix broadcast. I usually go for much longer but I'm touring America a lot this year. Ibiza still has this magic though – I've been going there year in, year out, for longer than most and it still gives me a buzz."

Was 1997 a turning point for Ibiza?

"Well, the atmosphere was great last year but the music was terrible. Ibiza used to be a leader, where tunes would break and then become hits in the UK. Last year it was the other way around. Stuff like Ultra Nate's 'Free' had been in and out of the Top 40 in Britain but was still being dropped in sets at the end of the season. I'm not knocking that tune but that's not the way it should be. Hopefully things will change this year."

You've put on a few outdoor parties in Ibiza over the years – any this time?

"Well, the parties are never planned months ahead or anything. It's very spur-of-the-moment. I'll just turn up and see what happens. But I'll tell you this – nothing beats dancing to good music on a hilltop as the sun comes up."

What do you say to those who claim Ibiza's not as good as it used to be?

"Well, just don't go! Take a holiday somewhere else! The bottom line is that Ibiza is what you make of it."

radio one in ibiza

Radio One are having it large in Ibiza this year with a four-day programme of broadcasts from the White Island. This year the station is going the whole hog, broadcasting its entire daytime output in addition to the specialist dance shows.

"Ibiza has a very vibrant music scene," says Executive Producer Pat Connor, "and the weekend that we're broadcasting on is the peak of the whole season when the most important DJs will be in town. We want to reflect that."

Alongside the Essential Selection and Dance Anthems, broadcast from cool bars like Mambo and Café Del Mar, we'll get the Breakfast Show with Zoe Ball and Kevin Greening, Mark Radcliffe and Lard, Chris Moyles plus Lisa l'Anson and Jo Whaley, all beaming their Balearic-themed shows from Radio One's special Ibiza villa.

"We're using the daytime slots to explore the other side of Ibiza, the cultural bits that a night of banging house might miss," explains Connor. Radio One will also be announcing the nominees for the Muzik Magazine International Dance Awards live on selected shows in Ibiza.

Specialist Shows

Thursday July 30

4pm-6.30pm: Dave Pearce from Café Del Mar

Friday July 31

6pm-9pm: Pete Tong from Mambo Café

9pm-11pm: Judge Jules from Bar M

Saturday August 1

5pm-7pm: Judge Jules from Mambo Café

7pm-9pm: Danny Rampling from Mambo Café
Midnight-4am: Essential Mix from Manumission with Tong, Rampling and Jules

Sunday August 2

5am-7am: Annie Nightingale from Manumission's second room

7pm-10pm: Dave Pearce's Dance Anthems from Bar M



PIC: RAISE-A-HEAD

ibiza – the book

DUBBED "a cross between Eldorado and This Life only better than either", Colin Butts' debut novel, "Is Harry On The Boat?", describes the Ibiza they don't want you to know about – bastard bosses, early mornings, dodgy gear and dodgier sex. The island life "Ibiza Uncovered" didn't uncover.

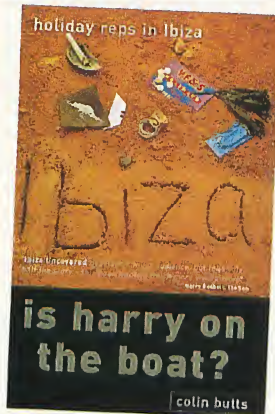
It details the loves of a group of holiday reps in Ibiza for the summer season. "I worked out there in the mid-Eighties and I've been back every year since," recounts Butts. "Repping has this weird mystique about it, about all the things that go on behind the scenes and I wanted to explore that. Five thousand people apply for just 120 jobs with Club 18-30 each year so they have to be a bit special."

In true white label fashion, Butts originally pressed up 700 copies of the book and sold them himself in Ibiza last summer. Interest from the big publishers was intense but they couldn't get the book out until the end of 1999, and Butts wanted his efforts on the streets now. So he's self-publishing the novel and blitzing the island with a heap more copies. If you go to Ibiza this summer, "Is Harry On The Boat?" will be in your face.

What sets Butts' book apart from the glut of chemical fiction out there is the solid characterisation, which results in a novel begging for the celluloid treatment. In fact, a producer, director and scriptwriter have already been lined up for the screen rework.

'Is Harry On The Boat?' (Tuesday Morning Publishing, £8.99) is released on June 18. Information on 0181-244-0000

words KIERAN WYATT



ibizaspeak: what they say – what they mean

Sumptuous decor = A couple of drapes and a dodgy smoke machine, if you're lucky.

Top international DJ = Some geezer who went to school with Paul Oakenfold.

Top quality accommodation = If you're used to sleeping in a cardboard box under Waterloo Bridge, that is.

I've got loads of drugs back in my hotel room = Fancy a shag?

Of course, Judge Jules is a close personal friend = Fancy a shag?

Hello, I'm Ben Turner = Fancy a shag?

Of course, Ibiza's not as good as it used to be = I'm a sad, bitter old man with no mates.

Ibiza Town is Camden Town in the sun = But thankfully without the smelly crusties.

We really appreciated the beauty and mystique of the island while we were there = We got pissed down the West End every night.

I shagged loads of birds/blokes out there = I got comatose on booze and was carried home by my mates every night.



Ibiza '98

Clubs Cont'd ➡

Clockwork Orange @ Es Paradis

This year is Clockwork Orange's fifth in Ibiza, making them the longest-serving British promoters on the island. And given the coverage on Sky's "Ibiza Uncovered", expect record numbers to be joining in the celebrations. There are a number of special parties planned including a World Cup celebration (July 29) which sees a four deck soundclash with Brandon Block, Alex P, Seb Fontaine and Tall Paul. In addition, Jeremy Healy is playing a five-hour set (August 5) just because he loves the club so much. They are also hosting some after-parties at Space, followed by after-after-parties at the Kanya Bar for the truly hardcore/mashed. The pre-parties take place in the Savannah Bar.

PIC: RAISE-A-HEAD

Yellow strides de rigueur at Ku



Clockwork Orange, Wednesdays at Es Paradis

June 24 Opening night is a water party with Tall Paul and Judge Jules.

July 1 John Kelly, Brandon Block and Tony De Vit.

July 8 Danielle Davoli and Graham Gold.

July 15 Jeremy Healy, Danielle Davoli and Rob Roar (Whitehouse Party).

July 22 John Kelly, Tall Paul and Tony De Vit (Freedom Party).

July 29 "The Clockwork Orange Es Paradis Cup" with Brandon Block and Alex P versus Seb Fontaine and Tall Paul. After-party at Space.

August 5 Jeremy Healy plays a five hour set to celebrate the club's fifth birthday.

August 12 Water frolics with Judge Jules and John Kelly (Serious Party).

After-party at Space with Alex P and Brandon Block on the terrace.

August 19 Lisa Loud, Tall Paul and Steve Lee (Gallery night).

August 26 Get wet with Seb Fontaine, Tony De Vit and Alex P (Spacey night).

September 2 John Kelly, Tony De Vit, Graham Gold and Miss Bisto.

September 9 Danielle Davoli, Allister Whitehead and Alex P.

September 16 Seb Fontaine and Tall Paul.

September 23 Closing party with Judge Jules and John Kelly. At the after-party at Space, Jeremy Healy spins and Alex P and Brandon Block will be holding court on the terrace.



PIC: JAMIE B



the venues: a bluffer's guide



Amnesia

Originally an open-air club, Amnesia was home to the mid-Eighties Balearic vibe where the likes of Oakenfold and Rampling discovered house music, so it's worth a visit for historical interest alone. The glass-roofed garden terrace retains an airy vibe and is one of the best spaces on the island. Look out for an Amnesia/Cream bar at this year's Expo '98 in the Portuguese capital Lisbon.

El Divino

This club, previously the choice hangout for the jetset and filthy rich, is situated by the harbour, giving fine views of the sea from the dancefloor. The waves actually lap up against the side of the club. You can catch a Disco Boat to the club, a classy alternative to rolling up in the back of a dodgy cab. Has to be seen to be believed.

Es Paradis

One of the best-looking clubs on the island and it's easy to see why – the owners pump thousands into upgrading the decor, lights and sound every year. There are myriad split-level bars, a swimming pool-cum-dancefloor and a fantastic pyramid roof. Check the palm trees in the toilets, too. Probably the easiest proper club to get a leg-up in. See you there, then.

Kaoos

This San Antonio venue is a good-looking one with two dancefloors (one "wet" one "dry") and a roster of great guest jocks. A bit tacky, but always a laugh.

Pacha

More of a self-contained complex than a club, Pacha boasts 15 bars, an expensive restaurant for gold card dance industry and open-air gardens offering breathtaking views of Ibiza Town. As such, the crowd is refreshingly cosmopolitan – locals, hippies, the jet set and cool Europeans all vie for space on the dancefloor. There have been major refurbishments over the winter including a restructured DJ booth and eye-popping decor.

Privilege (Ku)

Had a bit of a dodgy time in the late Eighties but was transformed by the arrival of the Manumission travelling freakshow in 1994. It's another of those gardens/bars/pools complexes – which is why Wham shot the video to "Club Tropicana" there. Rumours that George Michael still hangs around the toilets could not be confirmed. Ku is as much a tourist attraction as it is a nightclub.

Space

The terrace at Space is legendary, a clever contrast to the shadowy dancefloor. What really sets it apart is the fact that it opens at 6am, catering for both the all-night caners and those who get up fresh and early just for the occasion. Look out for club legends Charlie Chester and Dave Beer still living the high-life.



pic: RAISE-A-HEAD

ibiza: the blagger's guide

So you've just arrived in the White Island. Ever wondered why it's called that? Easy... It's all the nose-up. Tonnes of it. Which is why you should invest in a fridge. Half the punters in your hotel will buy their sherbert only to find it melts because of the humidity. Own a fridge, and you'll become one of the faces of the season. Mate of mine did that last year, creamed off shedloads, sold it all and put a downpayment on a café. Pity half the Spanish mob is after him but hey, that's showbiz.

Another old fave is pencillin. While half the island is falling sick with Ibizan flu, all you have to do is flog it on the beach in front of Cafe Mambo. Sure, people could get it from a regular doctor, but then they have to speak Spanish, and none of them can.

Except you, of course. Because if you learn a few phrases, it's amazing the doors that open. Last season, there we were, rolling in the gutter in front of Es Paradis when we waved for a taxi. "Fuck off," said the driver, "look at the state of you." "Lo siento, señor, pero tenian vasos sucios en el bar" ("Sorry mate, they must have had dirty glasses in the boozer") was our response. Bloke was fucking amazed and gave us a lift home for free. And a toot on the way!

Next, accomodation. You could go for that old chestnut of shagging a posh bird in a hotel, but then, of course, you have to spend the rest of your holiday avoiding her. Much better to go down to Club 18-30, play pass the cucumber and win a night with one of the reps. Okay, so you won't be able to talk choons with them, but you'll get to slip a length in bed. They don't sing "Beaver Espana" for nothing, I can tell you.

Clubs. They're too expensive and everybody knows it. But what can you do about it? Easy. Grab a load of Newcastle United hoolies from the Kaos Bar in San Antonio and tell them Freddie Shephard is drinking champagne and slagging off Geordie women with the promoter of Amnesia. Then just follow them through the door. Another approach, of course, would be to dress up as a white pillar and walk into Es Paradis. Or you could just act like a complete twat and say you're the promoter. That works well in any club in the world, actually.

Food is tricky. Most of the grub in Ibiza is mock-English cooked by some Spanish half-wit. Far better to go for the real Spanish and leave your Union Jack shorts at home. You can get egg and chips 50 weeks a year, so try a little paella now and again. Finally, there's the problem of having spent all your money and missed your flight home. Don't worry. Make sure you lose your passport and phone the British Consulate. Insist they fly you home as a tax-paying citizen. Make the pen-pushing pinstriped bastards work for their Establishment money.

wisdom DAVE FOWLER



pic: RAISE-A-HEAD

the tunes of ibiza 1997 – undoubtedly

NALIN & KANE – Beachball (Hooj Choons/ffrr)

THE HEARTISTS – Belo Horizonti (VC)

BT – Flaming June (east west)

TODD TERRY – Something Goin On (Manifesto)

BASEMENT JAXX – Flylife (Multiply)

DOUBLE 99 – RIP Groove (Satellite)

MARMION – Schonenberg (ffrr)

KATHY BROWN – Turn To Sugar (ffrr)

ULTRANATE – Free (AM:PM)

LAGUNA – Spiller From Rio (Azuli)

the tunes of ibiza 1998 – possibly!

THE TAMPERER – Feel It (Time/Pepper)

CHRISTOPHER JUST – I'm A Disco Dancer (Daft Punk Remix) (XL)

STARDUST – Music Sounds Better With You (Roulé)

SOUL GRABBER – Volume Three (Soul Grabber)

JOHAN S VERSUS THE BEASTIE BOYS – Hold It, Now Hit It (white label)

FREAKPOWER – No Way (Deconstruction)

PERPETUAL MOTION – Keep On Dancin' (Positiva)

ANYTHING BY NALIN & KANE OR BBE

MOUSSET – Horny (AM:PM)

AMOEBA ASSASSIN – Rollercoaster (Perfecto)

F*CK IBIZA



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TV

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DJ CAM SOUND SYSTEM (4 DJS / 4 DEX)
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(FRENCH HIPHOP SCRATCH COLLECTIVE)
DANIEL SON (SUMO)

MAY 30TH

GROOVERIDER (NY SUSHI RESIDENT)
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WITH GRASSCUTTER / MENTAL POWER
DOPE ON PLASTIC:
JON STAPLETON + KRASH SLAUGHTA (4 DECKS)
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“Nothing to Prove”

drama **Andy Crysell** nude photos **Vincent McDonald**

With Rhythim Is Rhythim, Derrick May defined the sound of Detroit techno. Yet he hasn't released a record for years and now admits he's wasting his talent. So should we still love Derrick May?

Derrick May swears he's an arrogant asshole but industry "insiders" state that he's actually a prick. Other "sources", meanwhile, insist clubs have to open their double doors before this self-regarding bighead can get in. It's a contentious issue, it really is. So, here comes techno's leading arse-connected-to-a-sexual-appendage-to-a-wantonly-oversized-ego, striding casually into the foyer of Glasgow's most fashionable hotel. Like he owns the bloody place.

"Hi, we're from Muzik!"

"Hello, I fucking hate journalists." Asshole. Then he pulls some kung-fu moves, making



Derrick May



sure everyone in the vicinity knows for sure he's arrived. Prick.

"I've got nothing to prove to you," he continues. "Nothing at all." Bighead. Okay, we'll give him a chance before casting our final judgement. Let's watch as he chats up umpteen waitresses in a restaurant, then discusses the relative merits of Naomi Campbell, Scary Spice, Posh Spice and several women who walk past. As he accuses everyone in Birmingham of having buck-teeth, does an impersonation of a London ragga kid, shows off his muscles, slags off Madonna, chats up a few more waitresses. . . Oh stop it, please. It's obvious, isn't it? Derrick May's an absolute. . .

. . .Scream, actually. Because what many forget to point out is he's just as willing to deploy his merciless wit against himself as anyone else. Blessed with a blinding intelligence and relentless energy, he's fantastic company. Shhh, don't tell him that because we're going to a club. We've got to fit this asshole through the door.

TOMORROW, Derrick May – aged 35 – will tell all to Muzik, thereby promoting "Innovator", his "new" album for Transmat/R&S (it's actually a comprehensive collection of his epochal early releases). But tonight he's playing at a party called Aquaplanet, alongside DJ Sneak, Andrew Weatherall and Amsterdam's Dimitri. It's on at The Arches venue in central Glasgow and we know this because we've just pulled up in a taxi – outside the Tunnel.

"You're not playing here, mate," laughs one of the bouncers. "Paul Oakenfold is. Your club's round the corner."

"I'm glad I'm not playing here," Derrick derisively snorts. "Ha ha! This place looks dead."

Eventually we make it to the Arches and it's starkly apparent that admiration for May burns as strongly as ever in hard dance strongholds like this. Starry-eyed clubbers, who can't have been more than eight years old when "Strings Of Life" came out, queue up to remind him he's a legend.

"But I'm not," he retorts testily, "I'm alive, not dead."

Come 2am, Sneak relinquishes the decks to Derrick. If the former's set is all solid lines mixed with disco flurries, the latter's is savage and angular, with Derrick snatching aggressively at the EQs. For the next two hours, tunes by himself, Carl Craig, Moodyman and Stacey Pullen whizz by. Oh, and he plays Li'l Louis' "French Kiss". . . Like he always does.

Then a girl clambers over the barriers. "I don't mean to be a pain," she gushes to May. "I just wanted to show my appreciation." He thanks her warmly then winds up the 18,462nd (or something) stellar DJ set of his career.

Numerous punters accuse him of being a legend as he leaves. He gets invited to a few house parties but politely declines and gets a taxi to the hotel. He might've only got off a plane from the US a few hours ago, but, incredibly, he could still give Goldie a fair fight in the boundless energy stakes. We say goodnight to May in the early hours as he nips off to raid the hotel's kitchens for ice-cream. . .

SOMETHING kept May up last night. The renowned Lothario wouldn't have

minded if it was a woman, but instead it was a pesky thought.

"Recently, a friend said, 'If you don't make any more music, it'll be a terrible waste of talent.' I didn't think much more about it until I was lying in bed last night. Suddenly I found myself agreeing."

Ho-hum, it's easy to be suspicious in moments like this. That bar the odd outing on compilations like 1994's sublime "Virtual Sex", May hasn't released a new track since "The Beginning" in 1990, yet happened to have a major rethink for the first time last night. Still, we won't quibble, because we've got to get him to backtrack. Whether he likes it or not.

"You should be able to rent out the video by now: 'Detroit – The Early Years,'" he huffs. "I was talking to Kevin [Saunderson] about it recently. I said that until we elevate to the next level, we'll never leave that whole story behind."

The story? That of May, Saunderson and Juan Atkins, three chums from Bellville High School, Detroit, who in a spare afternoon or two, invented techno music. Clever, that.

Fusing their combined passion for Parliament and disco; the fledgling house sounds emanating from nearby Chicago; the bleak influence of living in their fading hometown, as it

suffered post-car industry boom decline; a love of heavyweight futurist text and Kraftwerk's benchmark electro-pop, they reached for the stars. For a few years back then in the late 1980s, they touched them, too.

Atkins led the way at first, cutting tracks as Cybotron and Model 500, but May was busy watching from the wings.

"Juan had the vision," he recalls. "I was a friend who happened to be in the right place at the right time. Juan and his brother Aaron changed my life."

"We were still at junior school and Aaron was a renegade – aged 13, he was smoking joints and driving cars with Juan. They didn't like me at first – they used to think I was an 'L7', a square! They tried to get me to smoke a joint but I wouldn't!"

May was the only child in a single parent family, his mother working long hours to provide for him. The considerable time he spent at home alone caused his brain to work overtime.

May first used the "vault of feelings" he concocted in this period in 1987, releasing "Nude Photo" on his new Transmat label (later home to releases from the likes of Carl Craig and Joey Beltram). It was a revolution, as brutal as it was beautiful. So too were the tracks which arrived in rapid succession over the next couple of years, including "R-Tyme", "Freestyle" and the magical "Strings Of Life".

"Why did that one work? Because it was 'simply complex'," he smiles. "I did it on one keyboard, then recorded it on cassette. The damn thing has sold over a 100,000 copies!"

May had left Atkins and Saunderson far behind at this point. Having weathered the remarks that others were always present in the studio when his finest tracks were made (Thomas Barnett co-produced "Nude Photo", Darryl Wynn "R-Tyme", Mike James "Strings Of Life" and Carl Craig "Drama"), he was the undisputed King Of Techno.

However, the series of events which took place over the next couple of years would see his pride and passion in producing music diminish by a monumental degree.

"The first time we came to Britain [in early 1988] people were wearing suits in clubs and weren't digging the music at all," he explains. "Then we came back eight months later and it was total hands-in-the-air mayhem. Guys in England had started making their own music and it sort of seemed like we weren't invited to the party anymore."

**"I'm the ultimate
temperamental,
prima donna
artist. Most
people in Detroit
can't stand me"**

pic JAMIE B





Derrick May: "I'm an asshole, but I'm a happy asshole"

Derrick May



Acid house had exploded in the UK and the Motor City kids' considered, reflective approach to music didn't fit easily amid the drug-powered hedonism. May hated Britain's nascent techno-rave sound and made that patently clear in a mighty row with Factory Records' supremo Tony Wilson at the CMJ Music Conference in New York in 1991. However, he now denies he ever suggested that white people shouldn't make techno.

May adds that he drained away yet more of his creative energy by acting as a mentor for Carl Craig, Jay Denham and Stacey Pullen. Most destructive of all, though, was the techno supergroup that never happened.

May, Saunderson and Atkins hatched a plan in 1991 to record together as Intelix. They saw it as their take on Kraftwerk. Trevor Horn – boss of ZTT, the label they would have signed to – wanted the “black Pet Shop Boys”.

“It was our Great Plan,” May says despondently. “But then the deal was off. Trevor decided I was an erratic crazy man who wouldn't do as he was told.”

SO techno's chief savant pulled the plug on his productions and, save for the odd remix, hasn't returned to them since. You can view it as a sad story – as indeed those in years to come might, when reading about a pioneer who became so disenchanted that he bailed out. Alternatively, you could decree it a major cop-out by someone who's often complained people don't understand his music; seemingly oblivious to the fact that no-one inherently understood Marvin Gaye, Public Enemy or The Beatles; that they *made* people understand. Or then again, you could choose to sympathise when he says he hasn't felt sufficiently inspired.

“I'm the ultimate temperamental, prima donna artist,” he confesses. “If you sneeze too loud, my ass is out the door. And I've always been like that. Most people in Detroit can't stand me.”

“I'm an asshole,” he reminds us. “But I'm a happy asshole.”

He is, too, because May has glossed over the heartache by becoming a maximum lucre-earning star on the international DJ circuit; consistently turning on crowds, yet pissing some pundits with the often unwavering sets he offers. Exotic travel, food and women – this bon viveur has sampled them all.

“A womaniser? A techno playboy? Yeah, that was definitely me up until a year ago. But not so much now because I can't be bothered with fucking little club girls anymore. It always turns out they're only 19 years old and they always want their little friends to come back to the hotel, too. I'm like, ‘Who are your friends?’ ‘Oh, just those 28 people over there.’”

May says he's merely a “serious flirt” now, that he'd get married if he could find a woman who was “panoramic” enough. He also admits he's less likely to lay the boot into other artists these days, effectively acknowledging that he'd seem like a woeful old curmudgeon if he was to lambast successful youngsters like Daft Punk or the Chemical Brothers.

Some things don't change, though. He still gets hordes of technophiles arriving at his apartment. Understandably, he's less charitable than he once was. “I've got a shotgun and a pitbull, so they don't come round so much now,” he jokes. “You get so many weirdos, the Mark Chapmans of techno. They turn up with a sleeping bag and backpack and demand to sleep on my sofa for a month. ‘Knock knock. Er, is this, like, the Hotel Mayday? I have a reservation to sleep on your sofa for a month, then steal all your hi-tech dance music secrets, take them back to my land and become an overnight sensation!’”

A RUMOUR about Derrick May: that he's shortly to retire from DJing and concentrate on production work.

“Er, nah. When I was 18 I'd look at people like Ken Collier [now deceased former resident at Detroit's similarly deceased Music Institute, where May and co first went clubbing] and say, ‘I am not going to be that old and still playing records’. But now I realise DJing is a moment of freedom and euphoria.

“However, the moment I feel people aren't screaming anymore, that they're swaying, not dancing, I'll be out. And I won't be lugging record boxes around the world forever.”

To which end he, Carl Craig and Kenny Larkin are launching their own club in Detroit next spring. Though nameless at present, May intends it to be



“Hmmm, it's one of mine. What a surprise!”

a “high-tech cyber-club that's on the cutting edge. It's going to be a personal place where the music's the most important thing.”

Another rumour about May: that he's handed in two ambient-ish albums to R&S (whom Transmat have signed a deal with), but they refuse to release them.

“That's a good one,” he retorts after a lengthy exhalation. “I haven't handed anything in and when I do there'll be no handing back. If R&S don't like it they can kiss my beautiful black ass.”

Rightio then. But at one point in the interview May clearly says, “The album I did which has not been released is not me toying with people.” Hmm?

“There are pieces of that album in place,” he says next, scuppering talk that he hasn't been near a studio in years. “But it'll only be finished when I say it is and I don't care if people who read this think that sounds corny – be they pop stars, little kids, fat A&R men or wannabe musicians.”

But isn't it a cop-out, even an oxymoron, that May has lamented the state of techno yet not been on hand to push the sound to the proverbial next level?

“You know, you're right. I'm to blame for a lot of things, cos it's like I took the music to a certain point then left it hanging there. I've been a really selfish person with my own creativity.”

He once famously described techno as “George Clinton and Kraftwerk stuck in an elevator.” And now?

“Kraftwerk got off on the third floor and now George Clinton's got Napalm Death in there with him. The elevator's stalled between the pharmacy and the athletic wear store.”

He states he's no longer bitter; that he's actually more “hungry” than he's been for ages. Hence the new African drumming project he's producing – it was going to be called Detroit Rhythm Riot, except he's not so sure now. Featuring percussionists aged between 25 and 70, and former Last Poet Omar Ben Hussan on vocals, he is certain, however, that it'll be a “far superior” version of Masters At Work's Nu Yorican Soul.

But anyway, enough chat because Derrick May wants to go to lunch now.

“STOP!” Techno's relentlessly lively one only managed to chat up three waitresses at lunch and now we're driving around Glasgow. “Stop!” May urges again. He's come across a phenomenally long queue for an under-18s disco and the “former” womaniser can't believe his eyes.

“They're the reason I'm no longer a techno playboy,” he chuckles, gesticulating at a row of girls braving the freezing conditions in preposterously short skirts. “They're under-18? Huh! They're the kind of girls who could get me in trouble!”

What an asshole, eh? What a perplexing, sporadically inspirational, always endearing, ceaselessly fascinating, occasionally frustrating asshole. You've got to admit it, despite everything, he remains a veritable star.

'Innovator' is released June 1 on R&S

pic: JAMIE B

the fourth dimension



various artists
'disco 2000'

As the century draws to a close, cult writers express their hopes and fears for the future. This is the soundtrack to the book, supercharged for maximum enjoyment, reflecting the diversity of dance culture as we head for the new millennium. Those taking part include 2K, Jimi Tenor, Bentley Rhythm Ace and Coldcut.



di cam beat assassinated

Breakbeats for headz from Dj Cam, one of the architects of the vibrant Parisian dance scene. 'The Beat Assassinated' is deep in hip-hop-lore, delivering the beat then layering the sound, providing an inspirational soundbed for some impressively fluid rapping in both English and French. A seminal release that features the upcoming single 'Success'.



deejay punk-roc
'chickeneye'

"Look out for a mean motherfucker with dimples carrying a black beatbox", warns Punk-Roc of his imminent invasion of our shores. Ex-U.S. army, he delivers quickfire big beats and electro-funk to create an all encompassing wall of sound. The album includes the latest single 'My Beatbox' that features remixes by BAD and Roc Raider.



various artists
'mad styles and crazy visions'

'Little' Louie Vega mixes up a colossal selection of tracks that define the current 90's disco movement. These are upbeat, get down sounds featuring all the major players and all the original full length versions. From Faze Action to Abstract Truth, from Sylk 130 to Nuyorican Soul, 'Mad Styles And Crazy Visions' is a clear vision of the future of dance.

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words **Kevin Braddock** pictures **Dean Belcher**

On Behave!

Big beat DJ superstar and notoriously debauched party animal. Not to mention philosopher, musician and producer of a phenomenal new ragga-influenced



Me? Jon Carter? Brilliant new album? Compo-
mentis? With my reputation? They must be mad!

A MURDEROUSLY chilly April night in Edinburgh. Slouching rock stardom on the back seat of the tour bus parked outside indie haunt The Venue, band leader Jon Carter pauses a moment, grins a twinkly rock star grin and leans into the dictaphone. "I've got a cock the size of Godzilla," he confesses, completely unabashed. It's no idle boast. Everyone's got a tale to tell about Jon Carter and tonight, even Jon Carter's got a tale to tell about Jon Carter. Ten minutes before he's due onstage for a live gig in front of two hundred Midlothian natives and couple of million or so Radio One listeners, that's the one yarn he considers the most outrageous he's ever heard about himself. Funny thing is, it's one we've heard a few times before.

OUTRAGEOUS stories and Jon Carter go together like healthy nasal passages and mounds of cocaine. Indeed, he's a DJ with his very own popular mythology – tales epic in their perspective of debauchery and excess, others insulting, libellous and writ-worthy in the extreme. Most often, though, tales which simply involve those staples of modern hedonism: sex, drugs and Derek Dahlarge.

"There's some *crazy* fucking rumours going round about me," Carter chuckles, amused but totally unconcerned. "Apparently I've got a kid in West London, I had a complete mental breakdown due to cocaine and the album's completely gone down the toilet because it's so pony the record

company won't put it out! It gets quite heavy, man, the shit you hear about yourself. It's daft!"

It is daft. So daft that were it true, this very tour bus would now be full of bursting with blonde teenage sex slaves offering Bacchanalian ecstasy, sackfuls of strangely appealing substances, forbidden fruit of all kinds and a big fat man with a red face and a pair of horns on his head and very bad breath willing the gathered to have a really, *really* good time. And in the middle: Jon Carter, the Heavenly Socialist with the constitution of iron, oceanic narcotic appetite and Godzilla-sized chopper.

At the moment however, there's precisely none of that, just assorted band members wandering off and on the bus, Radio One technical support dinosaurs buzzing around, a dictaphone, yours truly and King Monkey himself, fresh in baggy Stussy pants and a Diesel shirt. The scene is decidedly staid. In fact, this is hardly the Jon Carter Sex, Drugs and Monkey Business Roadshow at all – this is bleedin' Jon Craven's Newsround!

"Well if I was that much of a lunatic fucking drug maniac, how would I get all this shit together?" he sensibly posits. Certainly, the shit he's referring to is not be sniffed at in any sense at all. For one there's his glittering DJ CV, his qualification as the natural successor to the post-Chemicals throne of big beat – which, bored, he subsequently junked in favour of his own hypercharged breakbeat ragga blueprint. And then there's his superstardom-inclined band Monkey Mafia, now four singles down the line ("Work Mi Body", "Blow The Whole Joint Up", "15 Steps" and latterly the Creedence Clearwater Revival cover "Long As I Can See The Light"), relentlessly touring clubs and venues continent-wide on the verge of releasing "Shoot The Boss", their debut album.

album. Will the real **Jon Carter** please stand up?

Monkey Mafia



Er, just how did all this happen, exactly? Carter dropped out of a non-starter philosophy degree in Southampton ("A philosophy degree is such a piece of toilet paper. It even comes on a perforated roll."), taught himself to engineer sound, worked at jungle label No-U-Turn's studios, hung around the Heavenly Social, played a few tunes, released a few of his own as well, became their resident DJ and somehow ended up here.

"Coincidences? They're not really coincidences," he protests. "From the start I was always working it, getting the demos around. I sent these tapes fucking everywhere and I followed it up. It was something I was building up all the time. Eventually I went to see Mark Jones at Wall Of Sound. Played him the stuff, he said he'd put it out. I walked out of his office feeling *totally* energised.

"Shoot the boss, that's my philosophy," he continues. "The whole thing of being pushed around and told what to do and living a life of drudgery and whatever energy you're expending is going to some negative, factional corporation at the end of the day. Every day I'm aware of how lucky I am not to be like that. If you want to escape the life of drudgery, and not have anyone tell you what to do, you've got to fight for it. That's why I'm

"There's some crazy fucking rumours going round about me. Apparently I've got a kid in West London, I've had a complete mental breakdown and the album's completely gone down the toilet!"

thinking two years ahead to keep it happening in the future."

And be a completely jammy bastard, possibly? Well, no, not really because this is the great untold story about Jon Carter, possibly the most scandalous and status quo-threatening tale of all. The one where Jon Carter actually has a brain and casually tosses off conversational gambits such as "anything interesting in philosophy comes after Heidegger in 1949"; the fabulously romantic notion that "Shoot The Boss", three years work in Carter's life, is an astonishingly assured album of brilliant, muscular regga-inflected grooves; and the simply unbelievable notion that he's got the wherewithal to get a band together and doesn't just while away every single second of every minute vacuuming Colombian up his schnoz, pissing about in DJ booths with other people's records and generally acting the mediaeval big beat beer behemoth that destiny seemed to have carved out for him and... HANG ON A MINUTE! Just *what* bollocks are we spouting? People would *die* for the life of DJ Jon Carter! So...

"Why Monkey Mafia? Do you mean, 'why bother with a band because DJing's a piece of piss and you get treated nice - *spoiled* - and put in hotels and paid loads of money to put records on?' It's justification," he sighs, belching at length into the dictaphone just in case anyone thought he'd gone too soft. "My background is bands and engineering, so it's always been there and it was always my intention to come back and do that after building a platform by doing club music. It overshot a bit... it's about the only thing I ever created in my life that worked!

"For me, if you DJ, you've got to make records. That's the way I see it. I was making records anyway, but I just started DJing. Now if you make records, you've got to go out and do it live. It's a justification. It's hard work, but it's right for my soul. If I didn't do it, there'd be something wrong inside me. And it's hard work..."

Then why bother?

"Phfffttt...," he throws his arms up. "Live music is where it's at!"

AS MONKEY Mafia shift proceedings to the brink of sub-atomic dancehall meltdown precisely twenty minutes into their set, the smile on Jon's face speaks volumes: this is indeed where it's at - "it" being the logical, incendiary conclusion of Carter's career trajectory to date. Extra-fat breaks splinter off in all directions, basslines reverberate at foundation-worrying frequencies, dubwise voodoo floods the floor. To Carter's left, bassist Dan Peppe and drummer Tom Symmonds lock into the dynamic of "Blow The Whole Joint Up". Stage right is DJ First Rate, his bulging tattooed arms a blur as he carves geometric scratch magic from a pair of Technics. Upfront, one foot on a monitor, directing the movement of the crowd with machine-



Monkey Mafia, minutes before whole joint blows up

gunning ragga chat is Dougie Reuben, the Mafia's diminutive dread-headed singer. This is Monkey Mafia, the extra-tight, professional sound system delivering live, audience-levelling raggasonic charges.

But it's not big beat, okay? Big beat, in fact, was booted from the emergency exit of the MM tour bus as it passed Runcorn about 18 months ago, and was last seen trying to convince a bunch of worried-looking A&R men to stay mates with it. Rather, Monkey Mafia play through the limitless bionic fusions of reggae, funk, hip hop and drum & bass that constitute "Shoot The Boss". And the kids dig it. Witness the air of faint bemusement which accompanies the swaying, redemptive glory of the current single "Long As I Can See The Light" disintegrate into out-and-out dancefloor turmoil with the pneumatic

skank of "Retreat Wicked Man". Through "Work Mi Body", Dougie Reuben's staccato superchat on "I Am Fresh" and, most significantly, "Blow The Whole Joint Up", never once does the energy abate; Edinburgh quickly resolves to return home, erase "Big Beat Rools OK" from its satchel and spend the next fortnight daubing "I Want Jon Carter's Children" on every available surface.

Evidently, Jon Carter's theory is correct - when live music, all too often a slovenly beast, manages to be this good, just about everything else becomes irrelevant. And all the rest? Jon Carter just stoops to conquer, that's all.

Retiring to the tour bus post-gig, he concludes, "I like a drink, I like a smoke, enjoy a joke!", deadpanning grotesquely. Clearly, it's a gag some people have yet to get.

'Shoot The Boss' is out now on Heavenly

You looking at us?

Actually, yes we are! The Monkey Mafiosi in full



DOUGIE REUBEN: 27-year-old singer from Peckham. Previous employers: Horace Andy, Pliers and Charlie Chaplin
"There's a lot of reggae in Monkey Mafia and wherever you come from, you can connect with that music - it doesn't matter whether you're black, white, Chinese or Indian. Jon is combining different beats and basslines and making a different sound out of the whole lot. It's driving certain parts the youth wild, man!"



DJ FIRST RATE: 27-year-old core member of the Scratch Pervertz DJ crew
"The decks are an extra sound and it works live to have a scratcher in the mix as well. Monkey Mafia is like a hip hop band, but there's roots reggae tracks on the album, then there's "Long As I Can See The Light" which is commercially viable, there's big beat/hip hop-sounding stuff and then there's a jungle track as well. It's very different!"



DAN PEPPE AND TOM SYMONDS: 26-year-old Wall Of Sound DJ and 25-year-old ex-WOS booking agent respectively. Monkey Mafia "riddim" section
Tom: "You're never going to get the DJ experience, which is what dance music is all about, translated to a live setting. People expect it to be the same as the record, but it's never going to be the same, because it's more uncontrollable. But when dance music does work live, it's the best live music there is."

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Underachiever

Richie Hawtin could have been a contender. He could have been up there with the Chemicals, Underworld and Leftfield. He could have had it all but instead he took three years off. Three years of personal crisis and musical experimentation. And

now he's back with a new album likely to confuse the hell out of his old fans. So what's going on?



HE'S back. Plastikman. Not so much the alter-ego as the altered state of mind of one of Detroit's most famous sons, Richie Hawtin. The Jimi Hendrix of the 303. The Canadian outsider who talked about giving Detroit a kick up the ass and ended up being mistrusted, even detested, by some of the Motor City's other producers. Between 1991 and 1994 he had a hand in over 80 floor-flaying moments of classic electronica. This

month sees the first record from Hawtin in over three years.

He's been gone so long, you almost forget just how hard Hawtin impacted on techno back in the early Nineties. Now that we're wrapped up in our breakbeats, our drum & bass, our is-it-isn't-it-speed-or-underground-or-UK garage, the ultra-shock of those early incarnations – Fuse, Plastikman – seems light years away. The days when the 303 mania of "Substance Abuse" and "FU" sounded like music had truly reached the edge of the abyss. The long

nights when his first two albums, "Sheet One" and "Muzik" added an unadulterated psychoactive twist to the sound of acid house and tilted the very foundations of techno. Those remixes of everyone from System 7 to La Funk Mob to X-Press 2, swinging wildly from stripped-back razor-sharp house to pummeling techno to breakbeat with a funky twist.

On record, playing live, DJing, Hawtin was the possessed little kid who had it all. And then... nothing. Rumours of problems with American immigration. A gradual wind-down in records from his Plus 8 and Probe labels. A series of anonymous experiments in sound called "Concepts" which few could buy and even fewer got their heads around. He could have been up there with Underworld, The Prodigy, the Chemical Brothers. Instead, he just disappeared.

Until now. Finally, three and a half years since "Muzik", Hawtin's back with a new Plastikman album – "Consumed". An album that couldn't be further from the old days, an album more in tune with the hypnotic minimalism and adventures into deep rhythmic chaos of Maurizio and Mike Ink, Tortoise and Oval. At times it's barely audible, let alone danceable. Gone are the peak-time kinetics of the past, replaced by a boffin's determination to explore the outer realms of sound and the space between sounds. It's an album that seems custom-built to piss off most of his old fans and not win him that many new ones into the bargain. And so, it's time to find out: what the hell is going on in Richie Hawtin's head?

MUZIK: Okay Richie. Let's not mess around here. Everyone wants to know – why the fuck has it taken so long for you to get this record out?

RH: "I think getting kicked out of Detroit was a big damper on my career."

What actually happened?

"Basically one day I got caught by the boarder guards going over the border from



"Great. But do they come in bifocals?"





The many faces of Richie Hawtin: studios. . .



Canada to do a live show in New York with a whole bunch of equipment."

Were you scared?

"Fuck yeah, it's serious shit. Don't fuck with the border guards. It was just a year and a half of serious legal fees and my lawyer trying to get me back in."

Did you think you'd never get back in again?

"I remember breaking down when I realised what had happened. I just found the best possible lawyer I could. No expense spared. I didn't care. This is where my friends were, where they lived. It's where I grew up. Where I'd spent the last eight years learning about music, learning about myself. My girlfriend was there – I couldn't see her either."

How do you think you took it?

"I found it really hard to make music for a while. The one thing I had left was Plus 8. So I just started to work more on that, on the day to day operations. I just got intertwined with the business, which was bad in a way because it took a lot of time away from my music."

Were you naive? Or just unlucky to get caught?

"I don't know. There's a lot of different theories as to what happened."

Like what? Did you think you were set up?

"Yeah, of course I did. I remember getting a call six weeks before, from some guy saying, 'Don't fuck with Detroit. You'd better get the fuck out of Detroit cos shit's going to go down.' That's weird, do you know what I'm saying?"

Any idea who it was?

"I have an idea, but I'm not saying."

The hostility between you and certain other Detroit producers has been well documented. Has the situation improved or got worse?

"I really don't give a shit about it now. I think half the people in Detroit are trying to steer forwards, and the other half are just trying to put money in their pocket. So me and John try to have dinner with Mike Banks once in a while, and those are the kind of people that matter. People who really believe in what they're doing."

Your "comeback" was the very limited, ultra-minimal "Concepts" series. One record a month for a whole year, identified only by symbols and pictures, and far removed from the dancefloor. What on earth was that all about?

"Sometimes it works, sometimes it doesn't. It's futuristic, it's taking you places that you still don't know about, it's challenging you. That's why I personally like those records. We had some pretty bad reactions. People saying 'get off your fucking ass and do something dancey'. But that kind of mentality really pisses me off. If you don't like it, fine, then it's obviously not for you. But I've done dance music, I've proved myself, so don't put handcuffs on me."

So what you're saying is that the challenge of getting people on a dancefloor shaking their butts isn't enough of a challenge for you any more?

"People forget, we're 10 years into this. When we were playing this music originally, it was a struggle. People wanted to hear Nitzer Ebb more than they wanted to hear Derrick May. They didn't want to hear 'Art Of Stalking'. But as you pushed at the medium, people became more and more into it."

"When 'Sheet One' came out, people complained it was slow and minimal. I remember when 'Spastik' came out, people were like, 'it's fucking just snares'. And then others thought it was the best thing they'd ever heard. 'Spastik' became what it was because it was pushing it, because it was different. After 'Substance Abuse', people would say, 'you're going to do a track with an 808 snares. You're a fucking lunatic. You're up your own ass.'"

But has the dancefloor become insufficient challenge?

"I think there's a bigger scope. Maybe in my mind, I have to believe there's something more than just tracks to get your arms and legs jumping up and down. That's still very important to me, but I also like the idea of playing with movement in someone's head. In the middle of some Maurizio records there are things going on you could dance to, or you could just close your eyes and let things bounce around your head. And that is a type of movement anyway. And sometimes when you hear it, you think you can't dance to it, but then you get inside of it, and suddenly you are moving. It's like a means to an end. People are going to think I'm a loony after this!"

Four years ago, you threatened to break through on a global scale, go massive, Underworld style. Taking techno to a mass audience.

"I think that's what NovaMute thought too [laughing]. I think at that time I thought maybe I could. I remember walking down the street in London before one of my shows and someone turned around and said, 'That's Richie Hawtin'. Of course, as you get popular, you get that stuff. And for an instant, it's kinda cool. But it's not really me. It's just not me."

Were you scared?

"Scared, yeah. And it's just not me. I don't think I could live with all the stuff that comes with that."

And this new album and your low profile is the reaction? You're almost deliberately losing people.

"Yeah. I felt I was at a point where to a mass audience things start to slow down. I've seen it happen so often. Maybe it was a reaction against that. At that time, I nearly got to the point where, 'Is Plastikman just me?' It's not. Of course it's part of me, but I can't just be Plastikman. That's too narrow. It's like cutting off one of my arms."

The acid experience has clearly been very important in the past for your music. When was the last time you tripped?

"I had a really crazy mushroom experience. . . Oh, about a year ago. Last year, we did this party for my birthday called 'Richie's Crazy Birthday Party'. It was the first birthday after I was allowed back into the States. We were up in the north of Michigan with a cabin for a whole bunch of people. A friend of mine came along and brewed up a big pot of tea. And we just enjoyed an English tea-time and went for it."

"Being out of the city, you can see the stars, but it's just pitch black. Walking away from the lodge, you could see the light in the distance. And you got to a point where you're in the forest, in a clearing, and that light disappeared. Which was your only light source to the regular world. And then it just became darkness, the blackest black you've ever known. You couldn't tell where sounds were coming from, what they were, how those sounds were distorting. You didn't know if there was someone next to you, or if there wasn't. You didn't know if the next step was on the end of the hill or if it would take you straight into a tree. It was how I would now describe my album. Because it's the same kind of feeling. This space that we were locked in – I was with my girlfriend and she was holding my hand, but as soon as we lost touch you were a thousand miles away – it was like something some people would consider an entity. That ties in with the album. It's about a real mood, it's not about one track above another, it's about letting yourself be consumed into that atmosphere, it's about having enough space to really climb into the beats."

"I remember getting a call saying, 'Don't fuck with Detroit. You'd better get the fuck out of Detroit cos shit's going to go down'"

Richie Hawtin

The problem I've got is I don't hear an identity, a Plastikman sound. A lot of people are doing what you're trying to do now, especially in Germany.

"I think on some levels for sure, it's more similar to other things than the original Plastikman stuff. But there's still Richie Hawtin stuff in there. The way the original Plastikman records were done – they were too Richie Hawtin. It had become like a parody of itself, and if it hadn't, it was going to. I felt I needed to explore that sound in a more abstract way. This album is based on exactly the same things as the other albums were – the 303s and all that. But they've been modified to give it a slightly different texture."

But there's no 303s on this album.

"It's all 303s! 'Contained', 'Consumed', 'Locomotion', it's all 303 basslines. See, that's cool. I tried to do the album without 303s, but it was really hard to do. There's no 303s on any 'Concept' records, and that's very hard for me to do, because that's the first machine I ever identified with. And that was one of the challenges of this album."

Factual stuff: Your Plus 8 label. Is it finished?

"No!"

Where are all the records then?

"There are none."

Don't tell me all the artists have taken the same three year hiatus?

"Ha ha, I tried to get them to but they wouldn't! No, Plus 8 has just been put on ice. John [Aquaviva, Richie's partner in Plus 8] has a family, he has one kid, another on the way. He's also DJing a lot. And that's where his heart is right now. And Plus 8's only in hibernation until we decide how we want to carry on with it. After seven years, you need a sabbatical."

What happened to the live shows you were going to do this summer? Did you bottle it?

"Yeah, that was a hard thing to do. Because I'd worked on a number of ideas for the live show. I'd planned to have at least eight weeks before the shows to really get it together. It came down to the point where... We really rushed this album out, and they wanted me to do everything, but something had to fall by the wayside."

When was the last time you cried?

"When I got my papers to come back into the country. The time before that was when I got thrown out of the country."

What was the last record you bought?

"I spend 1000 Deutschmarks at Mike Ink's last night."

When was the last time you were really ashamed of yourself?

"I think... Missing a flight to a party about a year ago. In my eight years of doing overseas parties, I very rarely miss flights, and if I do, I get on another one and get to the party. But this time, I actually missed the party. I think I could have done it if I'd really tried, and I didn't."

Last DJ you heard that blew your mind.

"I wouldn't say it freaked me out, but the first time I danced in two years was Stacy Pullen at the Winter Music Conference."

Jerry Springer?

"Fucking idiot."

Bill Clinton?

"A typical guy, ha, ha. Typical American guy."

Glasses?

"I love 'em. I spend too much money on glasses. I wouldn't care if I just wore cheap jeans and T-shirts for the rest of my life, as long as I had nice glasses."

Do you believe in God?

"I believe that I make my own destiny. I believe that I am a creation of my own circumstance and my own decisions. I don't believe that my path is pre-ordained, or that there's someone watching over me making sure I make the right or the wrong decision."

The last Richie Hawtin record you thought stunk?

"'8069'. It was never released, ha, ha. No, no really. It was mastered, some people have it. I just didn't think it was up to scratch."

What's the last good book you read?

"The biography of Miles Davis. I like something that turns the tables on myself and shows me how ignorant I am. I knew nothing about jazz, the history of that type of black music, the struggles that those artists have had. I listened to a lot of Miles Davis for this album. He was a guy who was able to take very minimal ideas, very stripped down things, repetition, and then suddenly go off on a tangent and take people with him. Nothing made sense, but before you knew it, everything made sense again."

THREE years down the line, it's not just the sound of techno that's changed. The visions and hopes of its original futurists have too. That much is clear from talking with Richie Hawtin. The events of the last three years – his deportation from America, his subsequent exile and enforced silence – have affected him profoundly. He's taken thumping acid house as far as he feels he can without wilting into cliché. Instead, he's choosing to explore the sonic hinterlands where form and function are endlessly dissected, sometimes with spectacular results, sometimes with an obsessive's all-consuming fascination with absurdly microscopic details. One thing's clear, though. Hawtin's days as potential world-beater are long gone. And he wouldn't want it any other way.

'Consumed' by Plastikman is released this month on NovaMute

...and, er, studios!







HERE'S THE fusion WRAP?



Busta Rhymes

Jesus Christ! Superstar!

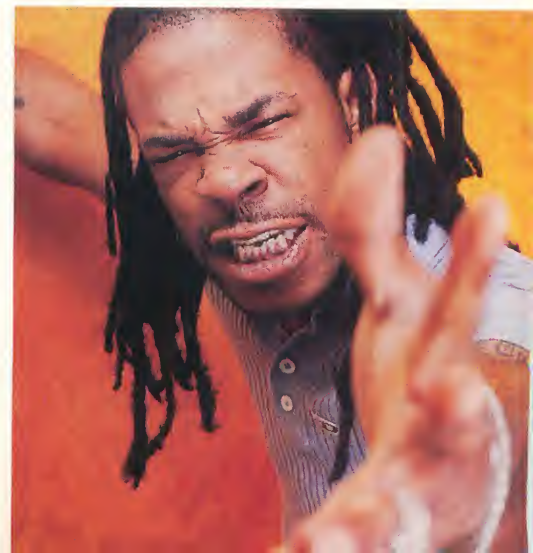
Right now Busta Rhymes is the biggest star in hip hop. A six foot-plus dreadlocked loony who's taken the "Knight Rider" theme to the top of the charts and made some of the biggest rap anthems of the last two years. But can he deal with Chris Evans?

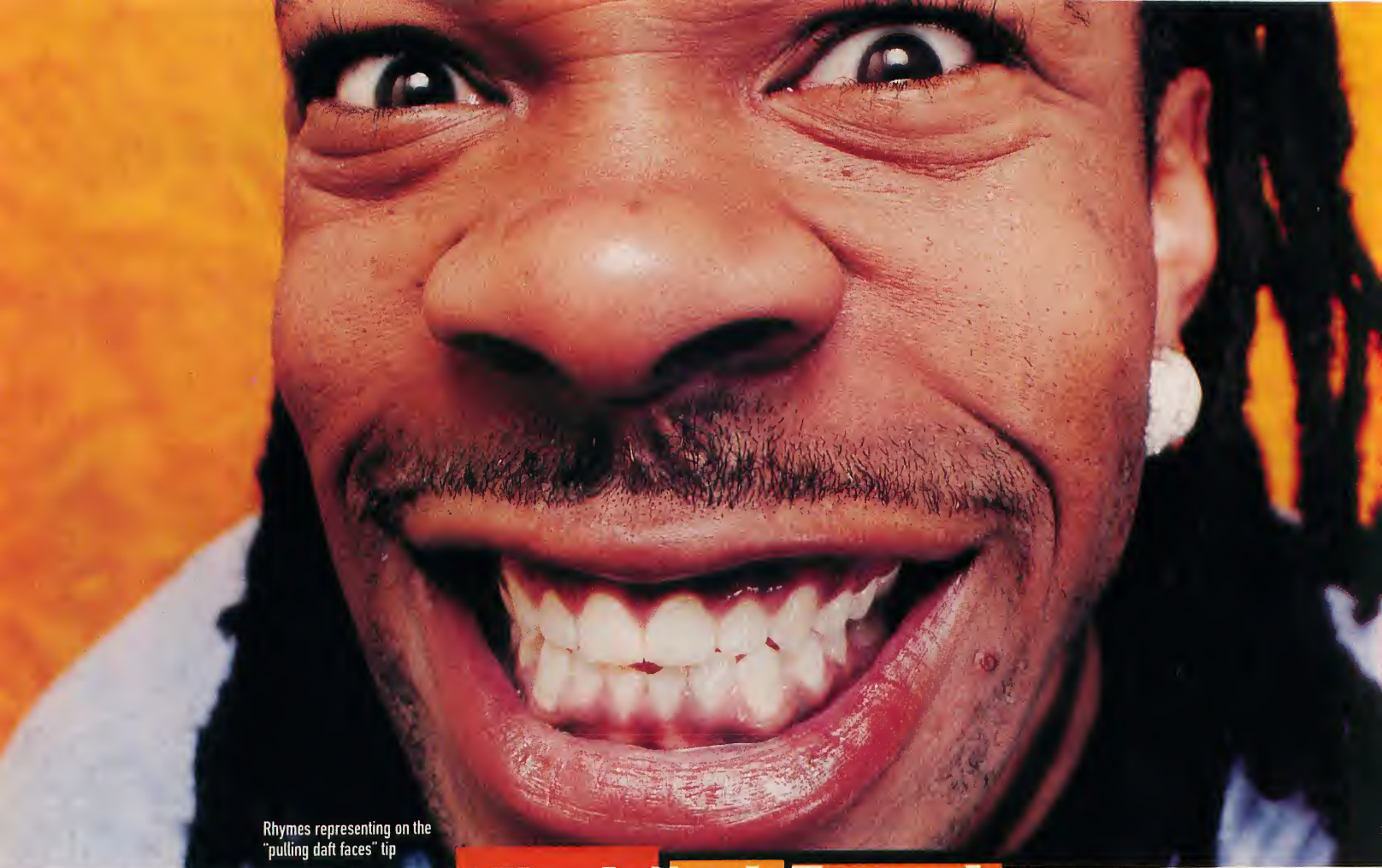
words **Will Ashon** pictures **Spiros Politis**

THE TV studio is dark. Up on the stage, the DJ flicks his wrist and scratches in a staccato bass riff, some chopsticks electric guitar, a whoosh. The riff is strangely transfigured by the beat, but still immediately familiar to TV kids of a certain age. It's "Knight Rider" all right. But it's funky. The lights come up to reveal the frankly knackered figure of Busta Rhymes. Standing over six feet tall, his dreads plaited back in a bush, his eyes baggy with sleep deprivation, Busta leans on the mic stand, almost inanimate, his voice coming out in a quiet, disinterested monotone: *"I be the street kid/ the brotha your mama freak with."*

Down on the floor, nails are chewed, looks swapped. This isn't quite what they had in mind. Up on the stage, Busta reaches the chorus with all the energy of a three-toed sloth with a valium habit. *"Everybody say fire it up. . ."*

Busta Rhymes stands on the brink of stardom. Not "everyone into hip hop loves me" stardom. Not just "trendy with those in the know" stardom. No. The full-blooded pop sensation type of ➡





Rhymes representing on the "pulling daft faces" tip

Flippin' eck, Trevor!

Busta talks us through the members of his Flipmode Squad

BABY SHAM He's the youngest member of the Squad. He's like the Cleaner from "The Professional". You know that movie? He looks like a small little kid but he specialises in talking about clever ways of doing killings. He's an assassinator, the Cleaner. The Life-Negotiator of the Flipmode Squad.

RAMPAGE Rampage has that voice that sparks shit up. In every group of motherfuckers there's one motherfucker who always likes to be the first motherfucker to say, 'Yo, let's set it off.' That's how Rampage is. He's like the Lyrical Lieutenant.

SPLIFF STAR He's the official Street Corner Colonel of the clique. He's the motherfucker that like to stay in the 'hood all day and reflect every image and every picture of what goes on in the street.

LORD HAVE MERCY He's an extremist lyrically. He talk about shit from the Anthrax Wars onward. He's gigantic. Lord is big from his voice, from the way he delivers his shit, to the way he writes about shit. It's all about the real Bible shit. It's almost like horror movies.

RAH DIGGA She does the witty punchlines and shit. She's the motherfucker that'll have you laughing. But on a real hardcore level. She doesn't do anything that's gonna compromise the fact that she's a dope MC before she's a woman.

BUSTA RHYMES I just like to bring about a healthy form of appreciating rhyme in every aspect. So I call myself the Lyrical Nutritionist. Because the shit I'm gonna give a motherfucker is gonna be good for you!

"After a while people see that hit records aren't no fluke. Then they start to believe in you. Then they start to support you. They can trust you as an artist to deliver every time you come out. When you establish that kind of trust, it's all good."

Two o'clock on Saturday afternoon and having been dragged from his bed, Busta is discoursing on how he can be a star and still keep his underground cred. After all, the standard trajectory for the rap star runs as follows: underground acceptance and credibility. Mass market appeal. Gradual erosion of original fan base. Erosion of mass market appeal. Bankruptcy and degradation. It's a near-inescapable paradox: hip hop relies on the idea that its artists are authentic, somehow "real." The mainstream pop world buys into their realness. This alienates the original "street" fans and without their support, you are no longer authentic for the mainstream fans, who stop buying your records. Ouch.

"I want my fans to see a difference every time I come out so they understand that I'm constantly trying to reinvent myself and give them more flava. But I think what really does it is

just me being me. I ain't worrying about trying to be anybody else. I think if people focus a little more on doing their own thing as artists and creative individuals it offers a whole new life to hip hop. You ain't seeing the same shit every time and getting tired of it."



stardom. Proof? You want proof? Let's see what we can do.

Let's take two days in Busta's life. Just the basics, mind. The man known to his mother as plain Trevor Smith arrives in London on Thursday night with an entourage including two "chefs" (friends, in other words) and a couple more for "security" (more friends). He's due to play at Westwood's regular night at the Temple in Tottenham on Saturday night. Westwood receives a 22 page rider for the show. Before that Busta is due to appear on "The O Zone", "TFI Friday" and Jo Whaley's new TV show, do three press interviews and appear on three radio stations. And when he's thrown out of his hotel (for eating chips in the lobby – rock 'n' roll!), "The Sun" starts sniffing round for a story. His new single is out on the Monday and the record company is confidently predicting a Top Five entry, having shipped out over 100,000 units of pre-sales. In the event it goes in at Number Two. This is the big time.

Take "TFI Friday". Whether you think Chris Evans is a genius of modern broadcasting or an irritating speccy git, you can't deny that his musical taste is, well, a tad on the conservative side.

There have only been two "rap" acts on the show before – Arrested Development and The Fugees. Both use live bands. Busta will be the first act to appear with only a DJ to provide the music. And right now, after Busta's phenomenally laid back rehearsal, everyone is shitting themselves.

"I used to scream a lot. Motherfuckers didn't understand a word I was saying"

Busta Rhymes

Busta burst into the public consciousness back in 1996. A bubble-bodied, cartoon-faced roarer in a squashed plastic top hat, his breakthrough single, "Woo-Hah! Got You All In Check" took him into the UK charts and established him as one of a select band of hip hop artists who could storm the charts without resorting to wack r&b balladry or a sampler full of old pop hits. Since then he's struck gold with the b-boy anthem "Put Your Hands Where My Eyes Can See" and of course, the chart-topping Hasselhoff hop of "Fire It Up".

Of course, this wasn't really the start. Busta started out as a member of a group called Leaders Of The New School. Formed in Long Island when they were all at high school, Busta and his fellow leaders Charlie Brown and Dinco D won a talent contest judged by Hank Shocklee and Chuck D. Two albums followed with exactly the sort of underground acclaim mentioned earlier. For some reason though, Leaders never quite moved up to the next level.

"A lot of it had to do with timing," Busta remembers. "I don't think the world was really ready for the new shit the Leaders had to offer. We were different. We still maintained the tradition of hip hop but the uniqueness of our sound was a little weird for the label to market."

From 1991 onwards Busta became the hip hop world's cameo artist of

"The whole shit that's happening is the coming of the New World Order and these governments trying to dictate to people how we have to live our lives – installing these microchips, scanning in barcodes and shit, DNA cloning and all of that. I just wanted to incorporate those ideas. The shit we see in the news, the more important shit which they should be putting in our faces but they don't."

Busta has always had a (un)healthy interest in conspiracy theory as well as improving his lyrics. But most of the people who listen to his records aren't interested in that. They're interested in this crazy dreadlocked geezer, or a sample from a cheesy TV show and they don't want Busta to be more than that. It's a point even he concedes – albeit tangentially.

"Woo-hah!" That ain't too hard for people to say. Kids could say it. And if a child could say it and an adult could understand it, they're gonna say it with you."

Back at the "TFI" studios, the moment has arrived. Earlier, Chris Evans told someone from Busta's label east west that he had better improve for the show. The crowd is inside and screaming at the Ginger Prince's jokes. Busta, Spliff and DJ Scratch wait outside looking exhausted from a night's partying, all three resplendent in lime green jump suits. Nails are still being bitten. No one need have worried.

The lights come up again. Scratch releases the "Knight Rider" riff. The crowd goes crazy. They'll go equally off it late tomorrow night at Westwood's jam, but that'll be a home performance. The "TFI" crew aren't hip hop 'till they die, but they already know the tune. And Busta can see it.

"It's the New World Order: governments installing these microchips, DNA cloning and all of that shit" Busta tells it how it isn't

choice. His all-time great performance on A Tribe Called Quest's "Scenario" established him as someone who could march into a studio and rip a verse to devastating effect. It's something he still does: artists with Busta-enhanced records coming out soon include Big Pun, Brand Nubian, A Tribe Called Quest (he's a favourite), Funkmaster Flex, Spinderella, Kid Capri, DJ Clue, 8-Ball and Noreaga.

"You get to work with artists you like," explains Busta. "Feeding off other energies, creative genius. I like working with all of them. They all contribute to the inspiration of making and keeping hip hop dope."

Of course, the value of having Busta on your track was the energy he brought to it. Nobody before or since has shouted and roared to quite such effect as Mr Rhymes on a good day. He not only looked unique, he sounded unique. It's ironic that Busta has now toned down his bellowing, calming the very characteristics which have made him famous.

"I worked hard on trying to improve my clarity. I used to scream a lot and motherfuckers didn't understand what I was saying but they just liked the energy so they was with it anyway. But for me that defeats the purpose of writing lyrics that are so well put together. Lyrics are important to me. That's the fundamental of being a thorough or a credible MC."

Gone are the days of straight-up hollering and cartoon weirdness. Yet despite that, Busta stands on the brink of the biggest breakthrough of his career. The reason is simple enough: that "Knight Rider" sample.

"I used to love the TV show when I was a kid. Spliff [fellow MC and member of Busta's posse the Flipmode Squad] played 'Knight Rider' for me and I said, 'Yeah, this is the shit. We used to love this shit as kids. Let's fuck around with it in the studio.' So me and Spliff went to the studio, put the beat together and I said, 'This shit sounds like a good remix for 'Turn It Up'. Turn it up to the next level – that's why we called it 'Fire It Up'. We just released it to see what would happen and the feedback was so strong that we decided to shoot a video right away."

It's when Busta starts to talk about the video, a self-directed black and white sci-fi dystopia, that you realise the weakness in his have-it-all, "I'm underground and a star" attitude. Busta has opinions.

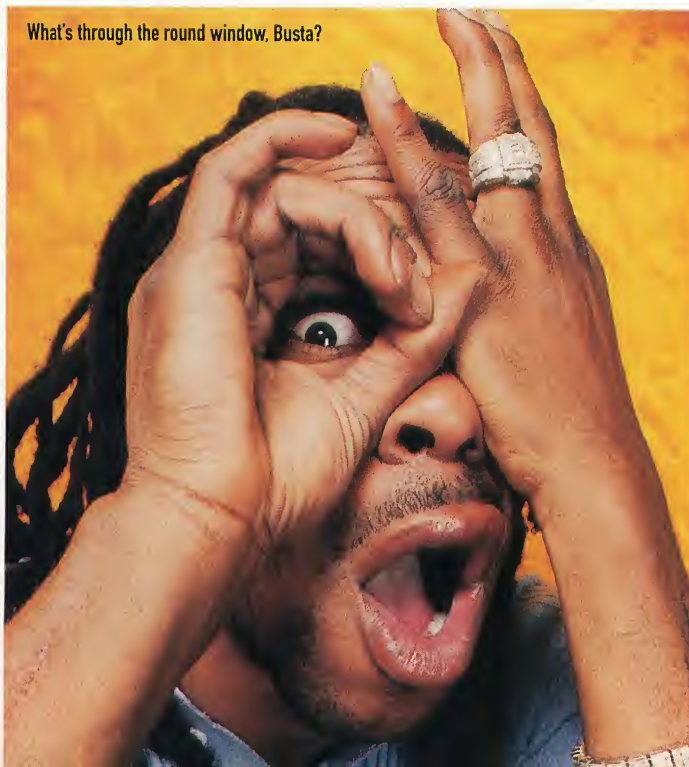
He's twitching round, leaping, lolloping, catching peoples' eyes and holding them, Spliff flitting past him, the pair of them working that MC voodoo.

"Everybody say FIRE IT UP!"

"FIRE IT UP!!!" And there he is – Busta the Star. A man less concerned with cred than enjoying himself, than showing the crowd a good time, burning in the "Knight." And of course he's right. They say it with him. Fire it up? Why not?

Busta's album 'When Disaster Strikes' is out now. The single 'On' featuring Erykah Badu is released on June 1, both on east west

What's through the round window, Busta?







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CHARTS

the **MUZIK** sweep

the 40 biggest tunes on Britain's dancefloors this month

1 **MUSIC SOUNDS BETTER WITH YOU** Stardust (Roulé, France)

☎ code-4001

2 **RAY OF LIGHT (SASHA REMIX)** Madonna (Maverick)

☎ code-4002

3 **AZTLAN/DAYSTAR RISING** Underground Resistance/Octave One (UR/430 West, USA)

☎ code-4003

4 **ROCKERFELLER SKANK** Fatboy Slim (Skin)

☎ code-4004

5 **THE HORN SONG** The Don (Strictly Rhythm, USA)

☎ code-4005

6 **BREAKBEAT ERA (REMIXES)** Breakbeat Era (XL)

☎ code-4006

7 **INDEPENDENCE** Jonesy (Caged)

☎ code-4007

8 **DIN DA DA** Kevin Aviance (Distinctive)

☎ code-4008

9 **MILES FROM HOME** Peshay (Mo' Wax)

☎ code-4009

10 **LONG TIME COMING** Bump And Flex (Heat)

☎ code-4010

11 **1998 (PAUL VAN DYK REMIX)** Binary Finery (Aquarius)

☎ code-4011

12 **IT'S TRICKY (JASON NEVINS REMIX)** Run DMC (Epidrome)

☎ code-4012

13 **VOLUME THREE** Soul Grabber (Soul Grabber, USA)

☎ code-4013

14 **EISBAER** Groovezone (Positiva)

☎ code-4014

15 **MOVIN' ON** Debbie Pender (AM:PM)

☎ code-4015

16 **I NEED YOUR LOVE** Matlok (white label)

☎ code-4016

17 **KING OF MY CASTLE** Wamdue Project (Eruption)

☎ code-4017

18 **HOLD IT NOW HIT IT (JOHANN'S REMIX)** Beastie Boys (white label)

☎ code-4018

19 **UNTIL THE DAY** Funky Green Dogs (Twisted)

☎ code-4019

20 **SHAOLIN SATELLITE** Thievery Corporation (4AD)

☎ code-4020

21 **BAMBAATAA/FUNKSTA** Shy FX (Ebony)

☎ code-4021

22 **COLOURED CITY** Laurent Garnier (F Communications)

☎ code-4022

23 **CAVERN** Liquid Liquid (Mo'Wax)

☎ code-4023

24 **BETWEEN THE EYES** Soul Of Man (Finger Lickin')

☎ code-4024

25 **SIMPLE MAN** Josh Wink (Ovum)

☎ code-4025

26 **MY FUNNY VALENTINE** Big Muff (Maxi)

☎ code-4026

27 **IT'S OVER, IT'S UNDER** Dollshead (Universal)

☎ code-4027

28 **BAD GIRL** DJ Rap (Higher Ground)

☎ code-4028

29 **OOH LA LA** Wiseguys (Wall Of Sound)

☎ code-4029

30 **PARADISE** Miro (Hooj Choons)

☎ code-4030

31 **LIKE REGULAR CHICKENS (REMIXES)** Amon Tobin (Ninja Tune)

☎ code-4031

32 **MORE (REMIXES)** De'Lacy (Deconstruction)

☎ code-4032

33 **INDICA** Pink Bomb (Quad)

☎ code-4033

34 **BOGEYMAN** Red Snapper (Warp)

☎ code-4034

35 **I WANT YOU** Pyroclastic Soul (Red On Red)

☎ code-4035

36 **WIZARDS OF THE SONIC** Westbam Versus Red Jerry (Wonderboy)

☎ code-4036

37 **EXORCIST (UPTOWN CONNECTION REMIX)** Scientist (Kickin')

☎ code-4037

38 **MOTIVATION (DIMITRI FROM PARIS REMIXES)** Atmosfear (Disorient)

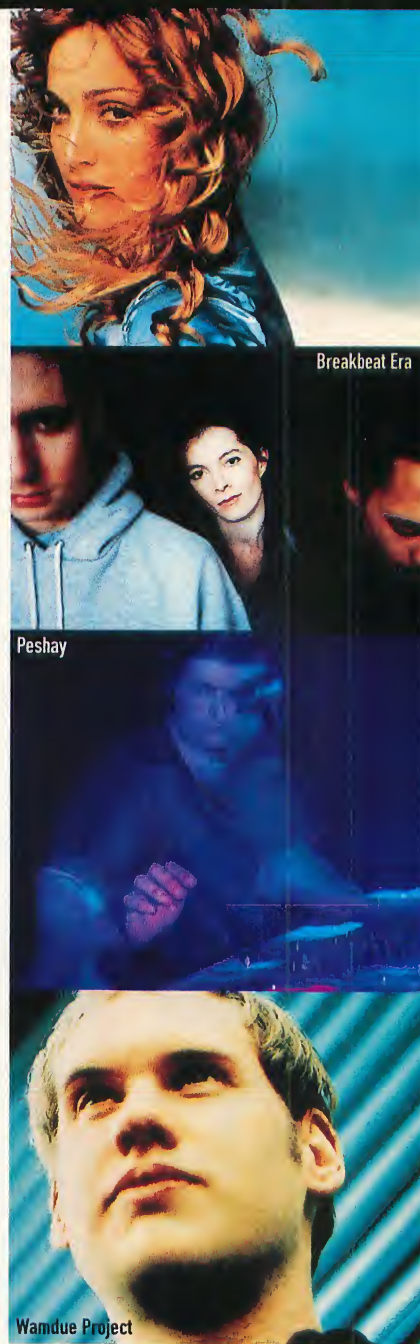
☎ code-4038

39 **THE TRUTH** Quattara (Positiva)

☎ code-4039

40 **ALL I AM** Capricorn (Sperm)

☎ code-4040



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The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Angel, Mark Archer, Black Market Records, Pete Bone, Scott Bradford, James Broly, Pete Bramley, Spencer Broughton, Alvin C, Derrick Carter, Sarah Chapman, Choc's Cheems, Andy Cleaton, Norman Cook, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Djaimin, Eamon Dog, Michael Dog, Elliot Eastwick, The Egg, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John 'DJ' Fleming, Andy Freaknik, Dr S Gachet, Gusto, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde, Tony Humphries, Chris James, Nick James, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Ray Lock, Lofy (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Main Source Promotions, Vivien Markey, Massimo, Massive Records, Jim Masters, Angela Matheson, Orde Meikle, Phil Mison, Mighty Atom Records, Dave Morales, Russ Morgan & Carl Thomas (Klass), Simon Mu, Kris Needs, Luke Neville, Grant Nelson, Paul Oakenfold, DJ Oberon, Offsurface Sound System, Guy Oldhams, Graeme Park, Mark Picchiatti, Pierre, Pressure Drop, Pure Groove Records, Danny Rampling, Rad Rice, Evil Eddie Richards, Matthew Roberts, Pete Robinson, Dave Rof, Mr Scruff, Dean Thatcher, Paul Thomas, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, LA Williams.



CHARTS

CHARTS

radio chart

ESPEN WIK, RADIO ONE FM
(Baadai, Norway)

- 1 SHOUT HAJELLULAH Jay Shay (Flatline)
 - 2 THROUGH THE FIRE Melodie Sexton (Ave)
 - 3 PIENSO EN TI (MAW Remix) Louis Salinas (MAW)
 - 4 REACH FOR THE SKY Harlem Hustlers (Bassline)
 - 5 WHEN CAN THIS LOVE BEGIN
Urban Soul Featuring Kimara (King Street)
 - 6 MISS MY LOVE
Paul Simpson Featuring Deb E Diva (Masquerade)
 - 7 SUNSHINE Michael Watford (Ave)
 - 8 A ROSE IS STILL A ROSE Aretha Franklin (Arista)
 - 9 THE INSIDE Andy The Landboy (Cleveland City)
 - 10 WORK IT Michael Procter (Seventh)
- Broadcast on 105.8 FM in Norway

reader's chart

DAMON HILL
(Weatherfield, UK)

- 1 TINY DEMONSEP
Todd (Bearsville)
- 2 SPACE RANGERS ALBUM
Neil Merryweather (unknown)
- 3 THE MERCURY YEARS Spirit (Mercury)
- 4 LIKE WEATHER Leila (Rephlex)
- 5 THE FUTURE NOW Peter Hammill (Charisma)
- 6 SPECTRUM Billy Cobham (Atlantic)
- 7 FINE OLD TOM Tom Newman (unknown)
- 8 DREAD BEAT & BLOOD Poet & The Roots (Virgin)
- 9 ARBORESCENCE Deric Tentacles (Dovetail)
- 10 THINGFISH Frank Zappa (Warner)



The Freestylers

home listening chart

THE FREESTYLERS
(London, UK)

- 1 TROJAN BOXSET Various Artists (Trojan)
- 2 LET IT BLEED Rolling Stones (Virgin)
- 3 MY MATE PAUL (REMIXES)
David Holmes (Go! Beat)
- 4 TALK ON CORNERS The Corrs (Atlantic)
- 5 PORN SOUNDTRACKS
Various dirty films (Local video shop)
- 6 PULP FUSION 2 Various Artists (Harmless)
- 7 UNTITLED Gang Starr (Cooltempo)
- 8 ZOO CLASSICS Pete Seeger (white label)
- 9 JACKIE BROWN Various Artists (Polygram)
- 10 RAINDROPS KEEP FALLING ON MY HEAD
Sacha Distel (K-Tel)

top 25 sales 12-inch dance singles

week ending April 18

- 1 TURN IT UP/FIRE IT UP Busta Rhymes (Elektra)
- 2 I GET LONELY Janet Jackson (Virgin)
- 3 IT'S LIKE THAT Run DMC versus Jason Nevins (Sm:Je Communications)
- 4 NO NO NO Destiny's Child (Columbia)
- 5 ALL MY LIFE K-Ci & JoJo (MCA)
- 6 FOUND A CURE Ultra Naté (AM:PM)
- 7 WHAT YOU WANT Mase Featuring Total (Puff Daddy)
- 8 RU SLEEPING Indo (Satellite)
- 9 BEAT GOES ON All Seeing I (frr)
- 10 LOVE SHY Kristine Blond (Reverb)
- 11 MOVE ON UP Trickster (AM:PM)
- 12 LA PRIMAVERA Sash! (Multiply)
- 13 READY FOR A NEW DAY Todd Terry (Manifesto)
- 14 THIS IS IT State of Mind (Ministry Of Sound)
- 15 KUNG-FU 187 Lockdown (East West)
- 16 SHOUT TO THE TOP Fire Island/Loleatta Holloway (UBO)
- 17 HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)
- 18 CLUB LONELY Groove Connection 2 (XL Recordings)
- 19 FEEL IT Tamperer Featuring Maya (Pepper)
- 20 NOBODY BETTER Tina Moore (Delirious)
- 21 BELIEVE Goldie (frr)
- 22 WHO AM I Beenie Man (Greensleeves)
- 23 SOUND OF WICKEDNESS Tzant Featuring The Original (Logic)
- 24 FATHER LL Cool J (Def Jam)
- 25 MY MATE PAUL David Holmes (Go! Beat)

top 25 sales dance albums

week ending April 18

- 1 MOMENT OF TRUTH Gang Starr (Cooltempo)
- 2 ORIGIN UNKNOWN PRESENTS SOUND IN MOTION Various Artists (RAM)
- 3 RAY OF LIGHT Madonna (Maverick)
- 4 THE PILLAGE Cappadonna (Epic)
- 5 PETE TONG/BOY GEORGE - DANCE NATION Various Artists (Ministry Of Sound)
- 6 DESTINY'S CHILD Destiny's Child (Columbia)
- 7 SPEED FREQUENCY Various Artists (Solid State)
- 8 LSG Levert/Sweat/Gill (East West)
- 9 GENERATION EFX Das Efx (East West)
- 10 WHEN DISASTER STRIKES Busta Rhymes (Elektra)
- 11 THE REBIRTH OF COOL SEVEN Various Artists (Island)
- 12 CHEERS 2 U Playa (Def Jam)
- 13 LET'S RIDE Montell Jordan (Def Jam)
- 14 HEAVY MENTAL Killah Priest (Geffen)
- 15 PETE TONG ESSENTIAL SELECTION Various Artists (frr)
- 16 THE VELVET ROPE Janet Jackson (Virgin)
- 17 PULP FUSION RETURN TO THE TOUGH SIDE Various Artists (Harmless)
- 18 A ROSE IS STILL A ROSE Aretha Franklin (Arista)
- 19 FFRR CLASSICS - VOLUME TWO Various Artists (frr)
- 20 MY WAY Usher (Laface)
- 21 CITY DELIRIOUS Lionrock (Concrete)
- 22 SPEED GARAGE ANTHEMS VOLUME TWO Various Artists (Global)
- 23 HARLEM WORLD Mase (Puff Daddy)
- 24 URBAN RHYMES Various Artists (Global/Polygram)
- 25 BEST OF BOTH WORLDS Davina (Loud)

chart details based on sales information supplied by CIN. CIN copyright

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GLOBAL CHARTS

CHARTS

MAURICE FULTON (New Jersey, USA)

- 1 **YOU GIVE ME GOOD FEELING**
Jackie Sangster (Imperial)
- 2 **OUTSIDE** Boof (acetate)
- 3 **TAKE ME UP** Jocelyn Brown (Real Time)
- 4 **ONE DAY LOVER** G-Tron (Real Time)
- 5 **EU SO QUERO UM XODO**
Bob Sinclair (Columbia)
- 6 **BEDTIME STORY** Orphies (Real Time)
- 7 **DIVE** Llorca (F Communications)
- 8 **WISH TONITE** Corinna Joseph (Atlantic Jaxx)
- 9 **BE BOP BLUE** unknown (Sahko)
- 10 **LOVE CHANGES** Jasper Street Company (Basement Boys)

DJ MISJAH (Rotterdam, Holland)

- 1 **THE PRIMITIVE EP** S.B. Project PT 2 (Cosmic)
- 2 **CRUSTY & ITCHY** Techno Slut (Slut)
- 3 **NAR DIMMAN SANKER SIG**
Cari Lekebusch (Proper)
- 4 **NITEVISION** Damon Wild (Synewave)
- 5 **MIND GAMES EP** (Cosmic Recs)
- 6 **RELEVANCE V** (Aquatrax)
- 7 **ANDREW RICHLEY & RYAN RIVERA**
untitled (Audio)
- 8 **PROPHETIC EP** Chancellor (Premier)
- 9 **THE TRIP** Hominid (Ultimate)
- 10 **RETURN OF THE LITTLE MAN**
Oblix (Mosaic)

LOFTGROOVER (London, UK)

- 1 **JAPCORE SAMPLER**
Japcore sampler (Bass 2 Records)
- 2 **DOUBLE EP** Noize Junkie Versus Akira (Shockwave)
- 3 **UNIBOMBER EP** Doormouse (Distort)
- 4 **C-ATTACK EP** Hiroaki (Bass 2 Records)
- 5 **TEUFEL SKERL** Re-Pete (Special Forces)
- 6 **FUCK YOUR FACE/GOD WON'T SAVE YOU**
Shit Spitter (Crapshoot)
- 7 **NALPALM 10** Nalpalm (Nalpalm)
- 8 **THE HOMAGE TRAK**
Agent Death & The Maniac (Red Heat)
- 9 **LOSING MY RELIGION**
Inquisite Judgement (Inquisition Recs)
- 10 **LET THE ATTACK BEGIN**
Shape Shifter (Shockwave)

SURGEON (Birmingham, UK)

- 1 **MANGO WALK/DRIVE**
Bullwackie's Allstars (Rhythm & Sound)
- 2 **DIALOGUE (MICK HARRIS REMAKE)**
Surgeon (Tresor)
- 3 **DELIVERED INTO THE HANDS OF**
INDIFFERENCE Regis (Downwards)
- 4 **TIME MACHINES** Coit (Eskaton)
- 5 **CREEDENCE** Surgeon (Dynamic Tension)
- 6 **SESSION ELEMENTS**
Substance (Chain Reaction)
- 7 **MY FUNNY FRIEND SCOTT**
Mice Parade (Fat Cat)
- 8 **SOUND PRESSURE**
Surgeon/James Ruskin (Dynamic Tension)
- 9 **TERRA INCOGNITA** Oliver Ho (Meta)
- 10 **FRAGMENTS POUR ARTAUD**
Pierre Henry (Mantra)

SMOKIN' BEATS (Luton, UK)

- 1 **RAINFALLS (SMOKIN' BEATS MIX)**
Lisa Michaelis (AATW)
- 2 **SUPERSTAR (SMOKIN' BEATS MIX)**
Ce Ce Rogers (Blackjack)
- 3 **UP & DOWN** The Outfit (Smokin' Beats)
- 4 **FUN** Da Mob Featuring
Jocelyn Brown (Subliminal)
- 5 **SLOWLY TAKIN' OVER** Sista Nature (acetate)
- 6 **SUNSHINE AFTER THE RAIN**
Monday Michiri (Polydor)
- 7 **STRINGS OF LIFE**
Ralphie Rosario (Nite Grooves)
- 8 **SPECIAL LOVE SI** Project (Adelphi acetate)
- 9 **HOUSE MUSIC** Eddie Amador (Yoshitoshi)
- 10 **REJOICE FOR LIFE** Smokin' Beats
Featuring Everton Barns (Smokin' Beats)

WESTBAM (Berlin, Germany)

- 1 **ELEKTRONISCHE TANSMUSIK**
Takbam (dubplate)
- 2 **PUMP ON MY LAP DJ**
Assault (Electrofunk)
- 3 **SAVE THE ROBOTS**
Members Of Mayday (Low Spirit)



- 4 **STYLE** Stretch & Vern (Pilot Music)
- 5 **BULLSHIT & PARTY** Lupo (dubplate)
- 6 **PARTY HARD** Hardy Hard (Loud & Slow)
- 7 **SHOWROOM DUMMIES** DMX Krew (Gigolo)
- 8 **WARM LEATHERETTE**
Chicks On Speed (Gigolo)
- 9 **BOOGIE DOWN BURUNDI**
Kingston Electro Crash (white label)
- 10 **POCKET COWBOY** Denki Groove (Kioon)

ASHLEY BEEDLE (London, UK)

- 1 **MILES FROM HOME**
Peshay (Mo' Wax)
- 2 **MAKE ME HAPPY (DJ SPINNA MIXES)**
Cooly's Hot Box And
The Jigmastas
(Sole Music)
- 3 **SOUNDS FROM ANOTHER ROOM** 16B (Eye Q)
- 4 **MARCHING ON**
Ballistic Brothers (Soundboy)
- 5 **SONGS OF ZION**
Galactic Soul Movement (NASA)
- 6 **A NEW SONG** Electric Soul (People)
- 7 **MEZZANINE** Massive Attack (Virgin)
- 8 **L'HOMME BONGO**
Les Chocs Electriques (Invincis)
- 9 **RIFT LIFT** Wask (Sirkus)
- 10 **BAMBAATAA/FUNKSTA** Shy FX (Ebony)



COLIN DALE (London, UK)

- 1 **MYM 230 (RIP)**
Reclouse (Planet E)
- 2 **HOODLUM** Robert
Hood (Drama)
- 3 **COME DOWN ON ME**
Tony Senghore
(Anonym)
- 4 **AZTLAN** Underground Resistance
(UR/430 West)
- 5 **IN AND OUT** Headcore (Versatile)
- 6 **DAYDREAMIN'** The Usual Suspects (The End)
- 7 **TRUCKS** Joe Thomas (Logistic)
- 8 **FAZE K** Peace Division (Low Pressings)
- 9 **BLOOD OF AN ANGEL**
Susumu Yokota (Sublime)
- 10 **SOUNDS FROM ANOTHER ROOM** 16B (Eye Q)



DJ DAZEE (Bristol, UK)

- 1 **SWITCH** Peshay (Mo' Wax)
- 2 **EKO** Decoder & Mark Caro (Tech Itch)
- 3 **MILES FROM HOME** Peshay (Mo' Wax)
- 4 **OWN THING** Dazee (Ruffneck Ting)
- 5 **METAMORPHOSIS** Markee Featuring
MC Jakes (Ruffneck Ting)
- 6 **DAZEE AGE** Dazee (Ruffneck Ting)
- 7 **MAD PROFESSOR**
Mak (Dope Dragon)
- 8 **FEEL IT** Dazee (Ruffneck Ting)
- 9 **TALKING IN YOUR SLEEP**
Eskovah (Colourstone)
- 10 **ULTRA NATTY** Dazee (Ruffneck Ting)

the MUZIK box

Blowing the office
bassbins this month

MY FUNNY FRIEND SCOTT Mice
Parade (Fat Cat promo 12-inch)
STRATA EP Jackal (Fragment
promo 12-inch)
ERIC HOTEL Big Hair
(Kontraband 12-inch)
SECOND ROUND KO Canibus
(US Universal promo 12-inch)
JACKIN' ZONE Laurent Garnier (F
Communications promo 12-inch)
THE DOCUMENT DJ Andy Smith
(Go! Beat promo cassette)
INDEPENDENCE Jonesy
(Caged 12-inch)
FFRR CLASSICS 1989 EP
Various Artists (limited
Edition frr 12-inch)
MUSIC FROM... Big Muff
(forthcoming Maxi album)
TWO PAGES 4 Hero (Talking
Loud promo cassette)

SilvaBullet 'CHEMISSINYADISS'

MIXES FROM NATURAL BORN CHILLERS AND FREEWHEELIN' FRANKLIN.

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Specialist shop charts



Charts

UNABOMBERS (Manchester, UK)

- 1 MILES FROM HOME Peshay (Mo' Wax)
- 2 CHEEKY QUARTER Bullitnuts (Pork)
- 3 MYSTIC BREW Mystic Brew (Fat City)
- 4 WAITING FOR THE BASS J-Raq (Full Cycle)
- 5 MOTIVATION (DIMITRI FROM PARIS MIX) Atmosfear (Disorient)
- 6 STOP ARRESTING ARTISTS David Holmes (Go! Beat)
- 7 ROUND AND ROUND Manbreak (One Little Indian)
- 8 ILDEPENDENTS EP Ildependents (Ultimate Dilemma)
- 9 FUNK Leo Young (Disorient)
- 10 STY WARS Various Artists (Pork)

NORMAN COOK (Brighton, UK)

- 1 WHEN DOVES CRY Breakneck (white label)
- 2 ROCKEFELLER SKANK Fat Boy Slim (acetate)
- 3 SMACK MY DICK UP Brock Landers (acetate)
- 4 HOP DIS Strata 3 (acetate)
- 5 AS LONG AS I CAN SEE THE LIGHT Monkey Mafia (Heavenly)
- 6 LADY MARMALADE (MIX) All Saints (ffrr)
- 7 SLAM DUNK Scanty Sandwich (acetate)
- 8 FUNKSTA Shy FX (white label)
- 9 LIVE Skeewiff (white label)
- 10 DEEPER & DEFFER Sergeant Rock (Fused and Bruised)

GILB-R (Paris, France)

- 1 UNTITLED Delit-K (Future Talk)
- 2 SYNTHETIC BITCH Foul Play (Partisan)
- 3 ALPHA 7 Blame (Good Looking)
- 4 MOLECULE J-Raq (Full Cycle)



- 5 SH BLUES Playin 4 The City (Straight)
- 6 S Primary Motive (Creative Source)
- 7 CUBIC Calyx (Audio Couture)
- 8 SYNTHESIZE Pepe Braddock (Versatile)
- 9 DATA LIFE Optical (Ad Hoc)
- 10 SPHERE Trace (Prototype)

ADAM FREELAND (Brighton, UK)

- 1 CHIEF ROCKA Beber (Marine Parade acetate)
- 2 DOCTORS, DENTISTS AND ARCHITECTS Blake (TCR)
- 3 UNDER GLASS Freq Nasty (Botchit & Scarper)
- 4 FUNKY AS HiPryme (Marine Parade acetate)
- 5 STEPPIN THROUGH TIME Hybrid (Distinctive acetate)
- 6 MADNESS Uptown Connection (Ultimate Breaks)
- 7 CAPRICORN 9 Nickel (Marine Parade acetate)
- 8 DIN DA DA (HYBRID MIX) Kevin Aviance (Distinctive)
- 9 SUBMISSION Terminal Head (Push)
- 10 NAMICHULE (BANDULU MIX) Skeleton (Melt 2000)



DOC SCOTT (Coventry, UK)

- 1 LIFESPAN Ed Rush & Optical (dub plate)
- 2 WISH U HAD SOMETHING (REMIX) Jonny L (XL)
- 3 UNTITLED Test 004 (test pressing)
- 4 UNTITLED DJ Krust (dub plate)
- 5 SWITCH Peshay (Mo' Wax)
- 6 WEEKEND EZ Rollers (Moving Shadow)
- 7 UNTITLED Swift (Charged)



- 8 NEW YORK Dom & Fierce (dubplate)
- 9 SIMPLE (OPTICAL REMIX) Josh Wink (Sony)
- 10 ALPHA 7 Blame (Good Looking)

DJ DEEP (Paris, France)

- 1 ALL IN MY MIND Deep Sensation (Guidance promo)
- 2 A RED LIGHT, A BASEMENT & A FEELING Kerri Chandler (promo)
- 3 VOYAGE OF DREAM Jephthe Guillaume (Spiritual Life)
- 4 CITY STREETS (KERRI CHANDLER MIX) Basil (King Street)
- 5 IT'S U Visual (Life Line)
- 6 SOLID GROUND Jasper Street (Basement Boys Mix)
- 7 BABY U Ruffneck (MAW)
- 8 SEASONS OF LOVE Blaze (King Street)
- 9 AUTOMATIC Funky People (Funky People)
- 10 THE AWAKENING Next Evidence (Basic)

JUSTIN ROBERTSON (Manchester, England)

- 1 HAVANA TWILIGHT Gentleman Thief (Paper)
- 2 BETWEEN THE LINES Rocket (Greyhound)
- 3 RAINFOREST Brother's Vibe (SOM)
- 4 JUST FOR YOU Herbalizer (Ninja Tune)
- 5 SCATTER AND SWING Lionrock (Concrete)
- 6 ROCK SHOCK Roy Davis (Roulé)
- 7 CHIP'S REVENGE Angel Alanis (Contaminated)
- 8 FEELS ALRIGHT Soundcapers (King Pin)
- 9 DANSE Bionic Man (Stickmen)
- 10 RATED X Miles Davis (Giant Step)



VINYL ROOM RECORDS (Cork, Ireland)

- 1 ATMOSPHERE (THE LOST DUBS) Kerri Chandler (badan)
 - 2 SOLID SPACE BUSINESS EP Attaboy (Pagan Recs)
 - 3 FUTURE MOVEMENT Luke Solomon & Justin Harris (Large)
 - 4 JUNK SCULPTURE The Dominican (Forensic)
 - 5 SIXTH SENSE Josh Wink (Ovum)
 - 6 THEME FROM SPARTACUS (Zero 7 Mix) Terry Callier (Talking Loud)
 - 7 LOST Weekenders (Toko)
 - 8 SKYLARK Terry Lee Brown Junior (Plastic City)
 - 9 SOUL GRABBER PT3 untitled (Aquarius)
 - 10 SNOWBOARDING IN ARGENTINA Swayzak (Pagan)
- Vinyl Room Records,
1st Floor Singers Court, Washington St, Cork

BLACK MARKET (London, UK)

- 1 SOUND IN MOTION Various Artists (Ram)
 - 2 SONAR Trace (Prototype)
 - 3 COME INSIDE DJ Trend (Live Recordings)
 - 4 ONLY ONE LIFEDJ Hype (True Playaz)
 - 5 CONGO NATTY Zion 5 (Congo Natty)
 - 6 TREMBLE/STONE COLD Splash Collective (Splash)
 - 7 INJECTION DJ Trend (Kartoons)
 - 8 TURN ON HEAT RMX Volume Three (175)
 - 9 HI-TEK Mampi Swift (Charge)
 - 10 MANKIND DJ Die/DJ Suv (Full Cycle)
- Black Market Records,
D'Arbly Street. Tel: 0171-437-0478

DANCE TRACKS (New York, London)

- 1 WE HAD A THING Abstract Truth (Wave)
 - 2 MY PEACE OF HEAVEN Ten City/Joe Clausell (Spiritual Life)
 - 3 THANK YOU Be Be Williams (Atlantic)
 - 4 JAZZ ASCENSION 95 North (Large)
 - 5 DO YA LIKE IT Blue 6 (Wave)
 - 6 MEN FROM THENILE Roy Davis Junior (Underground Therapy)
 - 7 MY FUNNY VALENTINE Big Muff (Maxi)
 - 8 CHANGING TIMES JT Donaldson/Penny (Balance)
 - 9 VILLAGE DANCE New African Orchestra (King Street)
 - 10 LAST NIGHT A DJ SAVED MY LIFE Sylk 130 (Ovum)
- Dance Tracks. Tel: 001-212-260-8729

MOVEMENT RECORDS (Southampton, UK)

- 1 CROCODILE BITES Stevo & Mr Twist (Crocodile Bites)
 - 2 WHAT YA GOT FOR ME Signum (Jinx)
 - 3 ENVIOUS EYES Flat Foot Sam (Electric Kingdom)
 - 4 DESERT SUN Frosty (Distinctive)
 - 5 THE MESSENGER Artful Dodger (Centric)
 - 6 WIZARDS OF THE SONIC Westbam/Red Jerry (white label)
 - 7 THE DAY Bobby D'Amrosio (Definity)
 - 8 OLD SKOOL CLASSICS Various (ESP)
 - 9 GET UP Disco Dude (Discomatic)
 - 10 MONGOBONIX Harry Romero (Nitegrooves)
- Movement, 3, Gibbs Road. Tel: 01703-211-333

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MIXED BY MICHAEL WELLS

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R REVIEWS

The Definitive Shoppers Guide

★ Album of the Month



Deep Dish Junk Science

Deconstruction

JUNK Science" arrives, ironically, long after the initial Deep Dish bubble appeared to have reached bursting point. Rewind a few years to those early Yoshitoshi and Twisted singles. Elastic Reality, Prana, Dished Out Bums, when Ali and Sharam, two part-time shoe salesmen from Washington DC, first fused the sound of Detroit and New York with the cosmic flow of trance. Something that dreamt of the stars, the great unknown, not just a bumping, hustling dancefloor on a Saturday night. Deep Dish were (arguably still are) the only house producers who can make music both deep and epic yet still sidestep the Cheddar gorge.

"Stay Gold" they told us two years ago, but somehow that 24-carat coating started to look worryingly tarnished recently. "Junk Science" should instantly restore the faith. It's the proof we finally needed that deep house has far from run its course, and that it's in safe hands with this pair. Their debut is ambitious, but knows its limits. You'll warm to it instantly, but a year's hard listening down the line, it will still put pink blush on your cheeks and send tingles down your spine.

Some of it will already be familiar to Deep Dish aficionados. Old Yoshitoshi faves like the pro-condom floor-filler "Wear The

Hat" and the jazz-house beauty "Chocolate City" are both here, while "Summer's Over" is uncannily reminiscent of a dub version of that De'Lacy remix. But nothing can prepare you for the new stuff.

"The Future Of The Future" is "Stay Gold" alchemised into an even more precious material, with Tracey Thorn singing over the top. If ever there was another "Missing" in the can, this is it – she could sing over a Megadeth track and still come up smelling of roses. "Sushi" is a classic dubbed-to-fuck DD house stormer with charm and flair while the title track's ambience is straight out of the Global's book of sci-fi soundtracking. But it's when Deep Dish take risks, albeit calculated ones, that "Junk Science" ascends to the realm of greatness. "Mohammed Is Jesus" wriggles under your skin and into your heart and won't let go. You'll hate yourself for doing so, but you won't be able to stop singing and loving it. "Monsoon" starts out all dark jungle vibes, yet ends up sounding like Orbital dancing the death disco stomp on the Dark Star. And "My Only Sin" can only be described as lugubrious gothic house,

with its "I love you but I have to go away" chorus.

Two Iranian exiles in America's most crime-ridden city taking the formula not of house music but DEEP music and redefining it into something so bewitching that if your name was Tabatha your nose would be twitching from here till the third millennium. Who would have thought it? **10**
Calvin Bush

Facts Me!

Five things you should know about Deep Dish

- ★ The vocals on "Stranded" are sung by their engineer
- ★ Recently remixed The Rolling Stones. Yet nobody seems to have heard it
- ★ Famously outspoken, Sharam is actually the mouthy one, Ali the shy-boy
- ★ Had to wait 11 years for their American visas
- ★ Run three labels – Deep Dish, Yoshitoshi and Middle East

Muzik's In Guide To The Way Out

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"Junk Science" (Deconstruction)

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Versus Hot 'N' Juicy "Horny" (AM:PM)
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(Roule, France)

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"Electric Hush" (ZTT)

'Junk Science' is released on June 15



Dobie

The Sound Of One Hand Clapping
Pussyfoot

DOBIE'S solo project is more the soul of one man jamming than the sound of one hand clapping. Not that applause is short for this unassuming London b-boy. Dobie's paid his dues as the unsung hero of British hip hop as sometime producer for Soul II Soul, Tricky and London Posse, not to mention his inventive remixes for The Gravediggaz and Björk.

His debut album is where Kurtis Blow and Herbie Hancock get down on it in an Eighties electro-disco before kick-turning skateboard style onto the streets of London in 1998. With straight-up hip hop as his mainstay, he's mapped out a multi-textured terrain of r&b, soul and blues-jazz from the b-boy street philosophy of "Luv 'n' Hate" to the hazy, lazy "Coming Up For Air".

But though Dobie is the omniscient professor, "The Sound..." is as much about his collaborations with smooth 'n' ruff rappers like Roots Manuva, Soul Controla, Ninety 9, Rodney P and

Don E, not to mention Helena Paul and Raissa on the diva front.

Miss this and you'll overlook a gem. 8
Rachel Newsome

Caustic Window

CD Compilation

Rephlex

NATTILY titled compilation of loads of Richard James' (aka Aphex Twin) early compositions for his own label, most of which cause curiously bearded electronic obsessives to bid huge sums of money. Strange really, seeing as some of them sound like the theme tune to "Animal Magic" played by the Clangers, and the rest like paint-stripping old hardcore. Such is the appeal of da Twin, then. 7
Calvin Bush



Ice

Bad Blood
Morpheus
CALL Ghost-busters, this is some scary shit.
Kevin Martin and

Justin Broadrick, the mad scientists behind Techno Animal, Sidewinder and the none-more-black "Macro Dub Infection" compilations, have called on some of America's most twisted lyricists for their return to their industrial dub project Ice.

And so, in a violent clash between the cutting edges of US rap and UK illbience, we get New Kingdom's Sebastian laying his skunk-fried wisdom over "X-1", "A New Breed Of Rat" and "When Two Worlds Collide", and New York horrorist Sensational infecting "Dusted" with some pre-Millennial angst. Best of all is Company Flow's peerless El-P, freestyling menacingly through the dark skank of "Trapped In Three Dimensions". Chuck in scritch-scratching from DJ Vadim and loops from Gravediggaz collaborator Scott Harding, and this is pretty much what the phrase "getting the fear" was invented for.

Definitely darkside. 7
Simon Lewis



DJ Cam

The Beat
Assassinated
Columbia
DJ CAM loves hip hop "like Madonna loves

dick", according to the opening track on this, his third album. Which is understandable, since he's enjoyed a successful career tinkering with moody instro-hop grooves since time began. Or at least since Mo' Wax was cool. Perhaps he's bored of it now. The evidence? I refer the jury to the semi-pro speed garage track called "Pressure" tacked onto the end of Side Two, the effect of which, when placed in the context of the downbeat hip hop which constitutes the rest of this album, is just 100% weird. But still not as odd as "Hardcore Freestyle", which sounds like hip hop, jungle and happy hardcore all at the same time. Pity it isn't any good.

Still, despite these baffling indulgences, Cam's album is a brick: reliable, confident, at times unambitious but still engaging. If he really does love his art as much as Madonna loves dick, he'll leave the extra-curricular dalliances aside and stick to the elements that make tracks like "Baron Samedi" and the French-rapped "L'Invasion" so compelling. By the way - who's Dick? 7
Kevin Braddock



Gang Starr

Moment
Of Truth
Cooltempo

AMID all the rap comebacks, it might be politic to remember that some never went away. Like Gang Starr. For the last ten years they have been solid, reliable, consistent. But Gang Starr could use a little internal tension, because in 1998, their perceived strengths - a certain maturity and sagacity - are what threaten to make them hellishly dull.

Thankfully, they appear to have realised this. The album title suggests that times have changed and Gang Starr

recognise the need to move with them, so Guru's jazz indulgences are kept to a strict minimum and Premier is allowed to wreak his alchemy.

He's still little shy of outright genius status, blending atonal piano, knuckle-knocking cutting and beats that could dent titanium. Tracks like "You Know My Steez", the title track and "The Rep Growz Bigga" are both painfully funky and as avant-garde as anything in the canon of modern music. And, at long last, Guru doesn't (generally) sound like he's just woken up from his afternoon nap.

All in all, this sounds like a well-established group deciding it's time to compete again. It's pretty damn good. 7
Pete McPhail

Money Mark

Push The
Button
Mo' Wax

A QUICK recap: Money Mark used to be a carpenter. One day he was called out to mend the Beastie Boys' gate. They got on famously - first he was their keyboardist, then released "Mark's Keyboard Repair", his 1995 debut album. It was likeable, but so lo-fi it troubled your nerve-endings. It was, however, undoubtedly more fun than banging nails into wood.

As for the follow-up, it's more fun than using a Turbo-Nutta Power Drill. He's taken the promise that peppered his debut and cut an 18-track set that's as eclectic as, um, a zoo, yet gets away with it entirely. There's a bona fide rush of soul on "All The People"; what sounds like the riff from "Jumpin' Jack Flash" hanging with MM's Elvis Costello-like vocals on "Tomorrow Will Be Like Today". Robot-blues music that doesn't so much borrow from as madly pervert the past on "Destroyer" and the seemingly long-lost Beatles LSD-jam "Trust".

Most importantly, it's an absolute fizzing joy to listen to, unveiling more genius songs, lyrics, sentiments and earthy imagination the further in you get. High expectations have not been dashed at all, and this album ranks alongside Massive Attack, Lo-Fidelity Allstars and Ian Brown's as the best to be released this year.

"Push The Button" and swoon like you haven't for quite some time. 9
Andy Crissell



Monkey Mafia

Shoot The Boss
Heavenly

JON Carter performs two essential functions in life. On the one hand he clutches a can of Red Stripe while playing records to hysterical boys and girls in nightclubs. On the other he clutches a can of Red Stripe while producing jump-up genius dressed in his Monkey Mafia outfit. Whichever he's doing (and wisely he does little else) his rabid obsession with Jamaican music and culture is obvious.

The fact that Carter is as Jamaican as an albino Eskimo doesn't deter him in the least, and praise to Jah fe that. Because this debut album is meatier than a goat curry and a darn sight funkier. From the opening ragga dub symphony of "Make Jah Music" Carter cruises a different stretch of water to the rock 'n' roll big beat fleet - "Shoot The Boss" sails far closer to the winds of Jamaican voodoo dub. If those winds were Typhoon Annie.

Listen to the breakneck chattin' of Douge Reuben over the Mafia's ragga drum patterns, whistles and carnival horns on "I Am Fresh". Or crank up "Lion In The Hall" for the baddest mutha of a block party coming on like 300 Beanie Men smashing dustbin lids with sledgehammers.

The psychedelic agit-hop of "The Whore Of Babylon" shows that Carter can effectively drop out of the reggae link, but he's at his best when pumping the bass below

Facts Me!

Five Things You Should Know
About Jon Carter

- * Resident at the legendary Heavenly Social and now Heavenly Jukebox
- * Used to be in Southampton-based experimental rock 'n' roll band Everybody Burns
- * Once also an engineer for the dark jungle label No U Turn
- * Has remixed Prodigy, Kula Shaker and Supergrass as well as being Prodigy support DJ
- * Brought up on Kenny Dope, The Jam, Schooly D and building sites

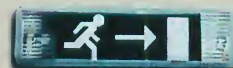
If this album doesn't have you running into the street yelling, "Zim zimmer, pass me the keys to my Ford Escort" then chances are your feet are nailed to the floor. Get Carter. 9
Rob Da Bank

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ALBUMS



Tricky

Angels With Dirty Faces
Island

THESE days, it seems like everyone from Bristol has "gone dark". But Tricky... Well you can always trust Tricky to go one step beyond everyone else.

If "Pre Millennial Tension" stuck two fingers up to the dinner party soundtrack of trip hop, then "Angels With Dirty Faces" goes beyond caring altogether. This is where all Tricky's anxieties about his lovers, his daughter, his deceased mother, the media and the record industry come under the microphone. It makes listening to "Angels" seem like eavesdropping on a bizarre confessional with Tricky as both high priest and transgressor. You might want to ingest large amounts of narcotics and pretend that you're stuck in a blind alley being chased by the police/Frankie Fraser/a psychotic axeman/Tony Blair on acid (delete as appropriate) to recreate the paranoid state of mind you need to listen to Tricky.

"Angels" is riddled with apparently unfathomable contradictions. Tracks start with the suggestion of strong, emotional melodies, which Tricky strips into tattered fragments. It opens with a return to the roots of modern black music, embracing the delta blues of the deep south on "Mellow" – a lover's tiff between Tricky and Martina. The Mississippi funeral wake of "Broken Home", a dolorous duet with PJ Harvey, becomes a single breath of bluesy air.

But above all, "Angels" is hip hop at its most advanced. Beats and fragments of scratching and are deconstructed into an anti-melodic groove while rhythms diverge into contra-rhythms and all

notion of a traditional format is shredded mercilessly. It's the fractious, freaky sound rising from the gutters on the streets of New York, with Tricky breathing down your neck on "The Moment I Feared" and the schizoid beats of "Talk To Me" and "Analyze Me".

Dark? When you hang out with angels and devils, and all that. It's little wonder Tricky's got his hands (and face) dirty this time. The result? Nearly genius, let's say. **9**
Rachel Newsome

Facts Me!

Five Things You Should Know About Tricky

- ★ Now lives in New York
- ★ Acting debut in last year's "Fifth Element" alongside Gary Oldman
- ★ Recently denied he was any relation to Finley Quaye
- ★ Recording an album for his own Durban Poison label with Grace Jones and "Mad" Frankie Fraser
- ★ Also on Durban Poison – Baby Hamboos, three of Tricky's cousins!

Terry Callier

Essential, The Very Best Of Terry Callier
Universal

Terry Callier

First Light
Premonition

TERRY Callier must feel like he's waiting for a bus. Nothing released for years, then three albums come along at once. In the wake of El Tel's new

Talkin Loud album "Timepeace" we have two much needed retrospectives or this long-ignored soul folk poet. Not to mention a live album, "TC In DC".

"Essential" misses a few obvious gems, but the man's early Seventies Cadet label years are summed up nicely, and with all time classics like "Ordinary Joe" and "Dancing Girl" and the Northern soul favourite "Look At Me Now", who's moaning?

"First Light" unearths Terry strumming

on some unreleased acoustic demo tapes from 1969, together with a couple of live numbers from a 1971 benefit gig, but is the equal of any of the man's studio releases. Callier's music's inspired everyone from the Sneaker Pimps to the Ballistic Brothers and if you're prepared to give it a go, he may just inspire you. **9 (both)**
Frank Tope

and blistering drums! And meanwhile all the gentle bhangra touches are submerged beneath the grunting US-style mega-fretwank. Pity.

Hey – we agree with you. We just never liked Rage Against The Machine. Sorry about that. **6**
Kevin Braddock



Plastikman

Consumed
Nova Mute

IN dance music, space is the final frontier. It ain't what's there, it's what's missing that counts. Most producers invariably misunderstand this small, yet

crucial, point. Listen to Maurizio or labels like Svek and Overdrive and you hear the frontiers of dance being challenged, cajoled and pushed to the outer limits. And, against all odds, you can now add the name Plastikman to that list.

"Consumed" is a shock to the system. For his comeback, Hawtin has dug deep into the most strange, disquieting parts of his soul and come up with one of the most visceral, dense albums this year (or any year, come to that). It's so un-Hawtin and so un-Detroit, that you have to keep checking you have the correct CD playing. It's like getting the latest Underground Resistance home and finding Mad Mike's gone country & western.

It would be too simple to dismiss "Consumed" as a Maurizio clone. Contained within its claustrophobic shackles is everything from Joe Meek's echo chamber and Phil Spector's Wall Of Sound to Lee Perry's calculated weirdness. Even the song titles are minimal: "Contain", "Consume", "Convulse", "Converge" (notice a pattern here?). "Cor Ten" sounds like a nightmare in an iron foundry. "Ekko" oozes out of the speakers like black molasses. "In Side" merely throbs. By comparison, uptempo numbers like "Locomotion" and "Contain" sound positively jaunty.

"Consumed" is the sound of brilliant silence and it's time Richie Hawtin stepped up and took the applause. **10**
Bill Brewster



Asian Dub Foundation

Rafi's Revenge
ffrr/London

THERE'S a simple problem

with Asian Dub Foundation – they could well be the new Rage Against The Machine. That's a disquieting notion. ADF may well harbour the polemic wherewithal to roust soppy festival flocks into righteous, tubthumping revolution with their chiselled choruses and avalanching metal-junglist bluster. They want to change the world, and they probably can. The real issue is that ADF could very possibly be capable of the hideously overblown agit-funk histrionics that made RATM so embarrassing a spectacle.

See, ADF burn with rage. This is a good thing in these politically lazy times. But relentless burning, like relentless embroidery, eventually becomes boring. This album opens with "Naxalite", a bhangra-inflected mini A-bomb of shouting, thrash axe and blistering drums. It ends with "Tribute To John Stevens", which is – guess what? – a bhangra-inflected mini A-bomb of shouting, thrash axe



Ultra Nate

Situation Critical
AM:PM
ARCHETYPAL
wailing diva Ultra
Nate belted out the club smash

"It's All Over Now" ten years ago, but fortunately, for her at least, it wasn't. Two anodyne albums and numerous underwhelming twelves paved the way to last year's million-selling "Free". So how to keep her flag flying?

Well, if you're an American songstress on a major label, there's a prescribed solution. It's called "wheeling out the remixers and praying". It's been tried by everyone from Adeva to Crystal Waters to Byron Stingily. It usually flops. And here, with Mood II Swing, Masters At Work, D-Influence and Lati Kronlund (any of these sound familiar?), it does just that.

The lead track, with its alarmingly Eighties soprano sax, is an instant turn-off. "Release The Pressure" is disgustingly Tina Turner-esque. Then there's the late night love hangover of "It's Crying Time". Or was it the cliched schmalz of "Divine Love" or the mock angst of "Any Ole Love"? Who knows? It's more a case of, "Come On Love, For Fuck's Sake".

Nate, you've got a pedigree. But does it really have to be this chum? **4**
Dave Fowler

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Paul Nineham (Brick)
- Kiss 100 FM

"...Wicked! Excellent!"
Les Ryder - Cream

Wishbone Ash trance visionary

Trance Visionary (traɪnz vɪʒ'ən-ri) n.

(i) On the one hand characteristic Wishbone guitar hooks, and on the other the hypnotic ambience of minimalist trance; (ii) Modern music with a pedigree.

The effect is futuristic as well as being a useful statement about the relationship between guitars and electronic music.

Produced by Mike Bennett

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Rasmus

Mass Hysteria
Bolshi

STILL dissing big beat as no-brainer music? Check this out, then ditch your misconceptions. Rasmus, a 22-year-old Swede with high brow hip hop sensibilities, has created a cerebral big beat record for another dimension.

Rasmus' main trick is to graft subtle scratchedelia onto the raw power of big beat's main building blocks, recalling the manic vibe of jungle circa 1995. But he doesn't completely shy away from dropping by-the-book floor fillers, so the Chemicals-a-like "Dead Astronauts", "Punk Shock" and "Peak Time" powerfully bash breakbeats and pure noise together till they bleed. Still, the way Rasmus mutates his sounds,

layers them with string samples or lowers the tone into warm bubbling undercurrents, smacks of "classic" rather than "copyist".

And there's more. Much more: the wired electro vibes of "Vengeance Of The 4/4 Beat", the dark ambient moods of "Nightcap", and the closer "Charter Trip". Fantastic. **8**
Tobias Peggs



Blak Twang

19 Longtime
(Live From The Big Smoke)
Jammin'

AND yea, it came to pass. After more problems than a Citizen's Advice Bureau, London's Blak Twang finally

release their debut album. Debut? Yes, 1996's "Dettwork Southeast" has now joined the category of lost classics, label and business problems meaning that it never made it out onto the streets.

Never mind. "19 Longtime" more than compensates, with a few of the tracks familiar to those who got hold of advance tapes of "Dettwork" plus a whole heap of new material. The basic Blak Twang blueprint has stayed pretty constant. They specialise in crunching beats and reggae-influenced basslines combined with the incredible voice and flow of Taipanica. This MC doesn't have an easy-listening style – instead the abrasiveness of the way he hits a beat draws you into what he's saying, making for genuine London street poetry. And like the capital itself, "19..." is a sprawling, magnificent, living thing – dirty, funny, sad. Oh my gosh. **9**
Will Ashon



Sutra

Suicide Sutra

Other

"FUCK me cos I'd rather be dead" is a tad severe as far as

lyrics go for a dance album. Especially when there's a rather charming front cover image of two men having nosebleeds. If you're still brave enough to buy this album, though, you'll come out smiling in spite of it all.

For the agent provocateur behind all this is veteran French producer Patrick Vidal who's been releasing records since his debut "Divorce" achieved cult New York disco status in 1979. Currently enjoying a rebirth as the "Godfather of French house", Vidal has teamed up with pals Thomas and Mirmais on this strange beat beastie.

One minute it's all mellow spoken word like "Reflechir La Lumiere", the next it's bounding around its funky disco house like a dog with a new bone. Only the noisy, distorted tracks "VTL" and "Victime" threaten to spoil choice cuts like the poetic "Tricky Situation" and the slow pleasing beats of "Dog Food" with its flurries of disco strings.

Sutra, then. Gives you mad karma. **7**
Rob Da Bank

Swayzak

Snowboarding In Argentina

Pagan

LIKE all the best groups, Swayzak are pretty much impossible to categorise. They've been described as mid-Atlantic deep house evangelists, purveyors of pulsing druggy electronica, tech-dub saviours and sonic experimentalists with a penchant for dancefloor euphoria.

And while these colourful descriptions paint some formidable pictures, what they don't tell you is that Swayzak are without doubt one of the most important British groups of the late Nineties. After all, where else are you going to find music as breathtakingly beautiful as the former singles "Burma Heights", "Speedboat" and "Fukumachi", or a sound as expansively lush as the breakbeat mantra "Blocks"? Nowhere, basically, because the Swayzak duo (James Taylor and Dave Broom) have spent the last six years perfecting this awe-inspiring, wonderfully spacious brand of futuristic dub and it's a sound that's uniquely and totally their own.

Make it yours too. **10**
Dave Mothersole

Jeff Mills

Purpose Maker
React



JEFF Mills. Ah yes, that young scamp much favoured by those into what we call techno. Bit of a God by all accounts. Much given to strange proclamations about the rings around Saturn. Once said he didn't think anyone dancing to his music took drugs. Something to do with Detroit, we hear. Used to be part of some guerilla outfit called Underground Resistance. The Guv'nor of the minimal groove. Jeff Mills. You might have heard of him.

If you've ever heard one of his records and didn't think it much cop (too hard/dull/metallic/monotonous), this compilation of his recent output won't go far in changing your mind.

If, however, you are one of the devoted for whom Mills is the rough equivalent of, say, Zeus, then "Purpose Maker" won't change your mind either. Not only does it have lots of old Axis and Purpose Maker stuff, it's also got four brand new tracks.

If, like me, you're tempted to occasionally scream "Emperor's New Clothes" because there are producers out there like Si Begg, Tortoise and Photek who push back the technological envelope on a far broader canvas and without the crypto-scientific philosophy, (Mills unquestionably does it, but within very narrow confines), then this is just another Jeff Mills album. Inspiring either drooling adulation or shrugged indifference. Same as it ever was. **7**
Calvin Bush

Deejay Punk-Roc

Chickeneye

Independent/Airdog

CURIOUS. There's a theory at large that Deejay Punk-Roc – an ex-US army paratrooper who hails from Brooklyn – is not the artist behind "Chickeneye". Apparently his Liverpudlian Airdog bosses are responsible, and Punk-Roc himself, a truly astonishing DJ in the old school hip hop tradition, is merely the frontman.

Understandable, since "Chickeneye" sounds uncannily British and nonchalantly parades its savvy reference points – the odd "Amen" break here, touches of wibbly Daft Punk-ish vocoder there, deeply hip electro stylings absolutely everywhere. All of which rock exceedingly hard but sound strangely unlike a native Brooklyn hip hop album. Literally, "Chickeneye" sounds like a night at the Big Beat Boutique, as ballistic missives like "I Hate Everybody" and even more reflective moments of rubbery, schmoozy groove like "The World Is My Ashtay" adequately demonstrate. So who's complaining? Certainly not us. **8**
Kevin Braddock



Boards Of Canada

Music Has The Right To Children

Warp/Skam

BEAUTY IS often simplicity itself. Boards Of Canada know this. With deliciously deployed, if slightly caustic beats, a fabulous grasp on the art of soundscaping, and a firm belief that melody must make it through the mix, BOC's simple beauty is also stunning.

Nowhere are their tactics in tone and timbre more deftly executed than on "Triangles And Rhombuses". It's not the best track on this debut album, but it builds cleanly from their staple blocks, growing magnificently into a towering, hypnotic noise – yet strangely it's always hummable. It's like Aphex's "Selected Ambient Works II" mutated by Autechre and given the once over by melody maestro Anne Dudley.

The Bristol-infused beats of "Sixtyten" take BOC to darker lands, the apparent clumsiness of a tape-loop join eventually becoming the focal point in a wall of wonderful wombadelica. "Roygbiv" is blacker still, combining Seefeel-style scary surround-sound with DJ Krush-like less-is-more beat aesthetics.

Sewing the main tracks together are several barely-a-minute-long musical interludes with evocative titles like "Wildlife Analysis" or "Telephasic Workshop". Some form sonic interpretations of Canada's vast landscape and nature. Others sound like chillout tunes recorded by the Moomins. Nevertheless, they lend a quirky coherence – and a fun-factor – to this 17 track double album. An ambience that's only reinforced by the recurring buried samples of surreal soundbites (like the bizarre call of "Orange – yeah that's right!" throughout the warm rounded grooves of "Turquoise Hexagon Sun").

Music, claim the Boards, has the right to children. But when your debut album is as good as this, music this simple, beautiful and humorous has the right to whatever the hell it wants. **8**
Tobias Peggs

Facts Me!

Five Things You Should Know About Boards Of Canada

- * BOC duo Michael Sandison and Marcus Eoin grew up in Calgary
- * Musically inspired by listening to soundtracks for Canadian TV nature documentaries
- * Now live and work in a bunker in Scotland's Pentland Hills
- * Also part of a wider arts collective, Music 70
- * Live, BOC flash subliminal messages on a backdrop showing Music 70 films

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- * **CYLOB:**----- "**ARE WE NOT MEN...**" single, promoting "**PREVIOUSLY UNAVAILABLE...**" compilation - essential classics and mixes from **APHEX**, **Ae** and **UZIQ**.
- * **GLOBAL GOON:**----- "**CRADLE OF HISTORY**" album, following the "**AFTERLIFE**" e.p.
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Doctor L

Exploring The Inside World

Artefact

WARNING – Doctor L's medicines all come from the cabinet marked "Psykedelik Hip Hop Sampledelia" and should most definitely not be given to infants or those of uncertain mental stability.

This Parisian-based Irish producer has previously twiddled the knobs for Les Negresses Vertes and remixed the likes of Guru and Ice-T, but it's here on his debut album that he really lets rip, as bugged-out beats and basslines find themselves liberally doused in oodles of oddball samples.

The 21 beats and pieces on offer head straight for Space Cadet Central, with standout cuts like the last-spill blues of "It's Bad, So Bad" and the minimal bass-bumper "Walk On The Moon" displaying their easy psychotropic charms.

Perhaps it's time to start a campaign to have Doctor L's potions available on prescription – they'll do you more good than Prozac ever will. **7**

Cal Gibson

Marco Zaffarano

Minimalism

Silver Planet

MARCO Zaffarano was on Harthouse during the heyday of trance. For many he was a veritable colossus, the missing link between Joey Beltram and Hardfloor. But this is 1998 and things have moved on. Fortunately, we're pleased to say, so has Marco.

"Minimalism" is a stripped-to-the-bone exercise in percussive, rhythmic funk. In spirit, it's still "trance" music, not in a wobbly Goa way, but rather in a mantric hard-jacking sense.

This is music for the nether reaches of the dancefloors at The Orbit, Lost and The Omen, when the 5am faithful want to go deeper.

For all the talk of "the return of techno", Marco Zaffarano is proof that it never really went away in the first place, it's been merely resting. You've had your chance to catch a breather – now it's time to step back to it. **8**

Kieran Wyatt

Lo-Fidelity Allstars

How To Operate With A Blown Mind Skint

THE Lo-Fi's are perhaps the first true product of 10 years of club culture, coming entirely from a post-acid house upbringing. These ain't no indie kids gone big beat, they're lifelong clubbers taking on the indie world.

As such cuts like "Warming Up The Brain Farm", "Lazer Sheep Dip Funk" and "Vision Incision" find them exploring house, disco, hip hop and a touch of soul with a panache that screams "second nature". "Kool Roc Bass" comes from a record collection which has never been categorised, let alone arranged in alphabetical order.

"... Blown Mind" embraces the original, wide open aesthetics of dance music without any grandiose claims of originality. Public Enemy for breakfast, Marvin Gaye for lunch, Mr Fingers for tea and The Clash for supper. It's acid house without the anal nostalgia. **8**

Martin James

Mogwai

Kicking A Dead Pig

Eye Q

MOGWAI, like their fearsome furry "Gremlins" namesakes, are



Public Enemy

He Got Game

Mercury

ONCE upon a time, everything in hip hop happened because of Public Enemy. Nowadays, everything happens in spite of them. For all their pioneering and barrier-bulldozing, the bad guys still won, still hold sway even now. With hip hop in 1998 needing a serious kick up the arse, you might think we need Public Enemy more than ever. But not like this we don't.

The fact is, this isn't a bad album. But the weight of history tugs on every last bar. Those tracks you're hearing – for a good part, pleasingly weighty Wu-Tang minimalist kung-funk, very 1995 – aren't just anybody's. They're Public Enemy, and it matters. It's unfair, but it matters. It matters that The Bomb Squad sound like they took a week's crash course in the last four years of hip hop before they made this; that the album's best track, the swirling pizzicato "Unstoppable", is totally dominated by the appearance of KRS One; and above all, that half this album, like it or not, is not even good, let alone good Public Enemy.

The tracks that do ignite – "Unstoppable", "Politics Of The Sneaker Pimps", "Super Agent" – are overshadowed by abominations like the title track. Not only does this track sample Buffalo Springfield's "For What It's Worth" but it features Stephen Stills moaning a clumsily tacked-on guest vocal. Ten years ago, Public Enemy would have laughed at the notion of so cheesy and reverential a gimmick. But that was then. This is now, and now, it pains me to report, just doesn't cut it. **4**

Pete McPhail

unpredictable creatures. Just when you think they're the new pontiffs of post-rock, they release an album of experimental dance remixes on, would you believe it, Eye Q.

Luckily the Mogwai sound dextrously lends itself to the chill out stylings of Hood's mix of "Like Herod" and Kid Loco's DJ Shadow-esque re-working of "Tracy", but the best tracks here create something entirely their own from the charred remains of the

originals. Alec Empire colonises "Like Herod" with a fucked-up phalanx of dirty breakbeats, Arab Strap herald the return of the medley megamix with the hilarious "Gwai on 45" and Surgeon reduces the epic "Mogwai Fear Satan" to a beatless barrage of white noise.

Guaranteed to have a thousand dance producers claiming that there's always been a Caledonian lo-fi element to their music. **8**

Tom Mugridge

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ALBUMS



Scott Grooves

Pieces Of A Dream
Soma

THE last couple of years have seen an explosion of house music that is concerned less with the sampler than it is with serious, jazz-based (usually) musicianship and the all-embracing ethos of "doing it live". From Kenny and Louie reinvigorating whole swathes of Nu Yorican jazz-funk history to Joe Claussell's Spiritual Life African jazz homages and Kevin Yost's lithe, luscious keyboard skills, the true funk is back in town with a vengeance.

However much you may cherish the DIY nature of house music, a two bar disco loop is a two bar disco loop is a two bar disco loop – regardless of how dancefloor effective it may well be. A Roy Ayers vibes wig-out, on the other hand, is a one-off, a manifestation of music's divine, soul-shaking capabilities, as distinctive and timeless as a fossilised thumbprint.

So it is that the previously unknown Detroit producer Scott Grooves falls squarely into the funky muso camp. On "Pieces Of A Dream" he plays guitar, bass, drums and keyboards over a succession of deep, moody house beats. And like all good musos, he's well up for a jam (man) – so the maestro himself Roy Ayers does indeed turn up for a breathtaking version of Lonnie Liston Smith's all-time classic "Expansions", while local Motown jazz guitarist Perry Hues sprays some delicious fretwork funk all over the old Wes Montgomery standard "Bumpin On The Sunset", and vocalist Gawn Fox zips her way through the bebop house of "The Scat Groove".

Best of all, however, is the superb P-Funk extravaganza "The Mothership Re-Connection", wherein the original master tapes of a 1979 Parliament gig get

morphed in Professor Grooves' soundlab into night-on-ten minutes of chocolate city madness: a ready-made retro-phuture classic.

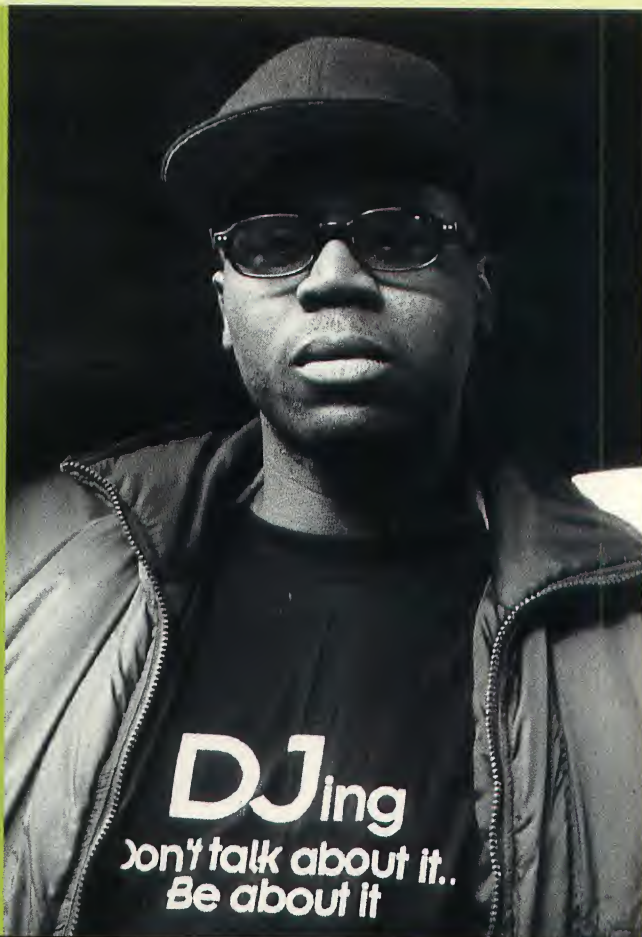
Put simply, if you demand more from your house music than loops and samples, then "Pieces Of A Dream" should be right at the top of your Most Wanted list.

Go get it. 9
Cal Gibson

Facts Me!

Five Things You Should Know About Scott Grooves

- * His real name is Patrick Scott
- * His father is a jazz musician
- * He used to play keyboards for Kevin Saunderson in Inner City
- * "Expansions" was recently Pete Tong's "Essential New Tune"
- * The album was recorded at George Clinton's studio in Detroit



WATERBIRD

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REVIEWS BY CALVIN BUSH, ROB DA BANK, KEVIN BRADDOCK, DAVE FOWLER, WILL ASHON, KIERAN WYATT, RACHEL NEWSOME, CAL GIBSON, FRANK TOPE, TOBIAS PEGGS, ANDY CRYSELL, DAVE MOTHERSOLE, PHILLIPA READ, TOM MUGRIDGE AND BETHAN COLE.

COMPILATIONS

* Compilation of the Month 1

Various Artists

A Perspective 1988–1998
JBO

TEN years of Acid House is a celebration not just of the culture but of great British labels like (Junior) Boy's Own which, to me and my football f(r)iends, inspired a generation of indie kids to dance via the attitude, the name, the culture, the parties, the t-shirt and the music. Long before Ministry Of Sound thought it was cool to launch a magazine to add to their empire, Boy's Own had already done it.

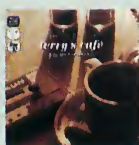
To mark the occasion, JBO have put together this delightful compilation via their new label deal with Branson's V2 empire. As well as featuring cult classics like "Raise" by Bocca Juniors, "Only Love Can Break Your Heart" by Saint Etienne and Weatherall's astounding take on indie-dance with his work on My Bloody Valentine, the album also takes in classic pop songs – gems such as Pete Dinklage's "Sinful" and Mr Fingers' "Can You Feel It". You also get the ultra-rare "My Mercury Mouth" by the Chemical Brothers and Underworld's spine-tingling "Rez", alongside never-seen-properly Underworld mixes of Simply Red and Bjork.

An essential purchase for anyone who missed

JNR1001781

JBO

out on the Boy's Own phenomenon or anyone who was so fucked at the time that their memory needs updating. Music with attitude for people with attitude. 9
Ben Turner



Terry's Cafe

Plastic City
WHAT'S IT ALL ABOUT? Top German tech-house bod Terry Lee Brown Jr gets

on the mix CD menu.

WHAT'S ON IT? Loads of deep tech-house from like-minded producers with a fondness for thrusting, pulsing, aqua-blue beats. It's a global affair too – think Sweden's Bobby Forrester, America's David Alvarado, London's Pure Science and Germany's own exponents of the "sarl London" sound like Mulder, DJ Stell, Tom Tomato, the wonderful Studio 54 and of course Tel himself.

ANY COP THEN? El Tel sure knows how to cast those tech-house spells and this is a superb introduction to his sound. More haute cuisine than greasy spoon. 9 (CB)

Body & Soul Volume 1

Wave, USA

WHAT'S IT ALL ABOUT? The much-feted New York Sunday afternoon club (home to NY legends Joe Claussell, Francois Kervorkian and Danny Krivit) showcase their uniquely individual sound, as mixed by Francois himself.

WHAT'S ON IT? True anthems from the Body & Soul floor representing the ups and downs of the musical journey which Kervorkian enthuses so much about. From Spiritual Life classics such "Escravos De Jo" and Jephthe Guillaume's "The Prayer" to obvious hits from Nu Yorican Soul, Funky Dogs and Fonda Rae, this is a documentation of everything you're likely to hear. Very much in body and in soul.

ANY COP THEN? Of course. A smooth, blending mix by Francois is always going to be a winner. And for those who despise the Body & Soul obsession with endless EQ-masturbation, this is also a winner because it steers clear of all such trickery. This is the sound of one of New York's best clubs and all the best music you're likely to hear there. 7 (BT)

Underground Sound Of Lisbon – 1993–1998

Kaos, Portugal
WHAT'S IT ALL ABOUT?

Portugal's very own equivalent of Tribal/Twisted release a collection of singles from the much-lauded Underground Sound Of Lisbon partnership of DJ Vibe and Doctor J. WHAT'S ON IT? The one you should all own ("So Get Up") plus classic Tenaglia-hammered classics such as "Dance With Me", "Are You Looking For Me?" and "Goosebumps". Basically, this includes some of the smoothest and most overlooked house cuts of recent years.

ANY COP THEN? Most house music from the Portuguese capital has a unique vibe and spirituality to it and most of it is beautifully recaptured on this collection. In reality, DJ Vibe has never quite reached the DJ level his talent deserves, but when it comes to production, there can be no arguing about his worth. 8 (BT)



Roger Sanchez – House Music Movement

Masterdancetone
WHAT'S IT ALL ABOUT? This year's Roger Sanchez mix album – rarer than sand dunes in a rainforest usually. WHAT'S ON IT? The mix CD has the usual Sanchez blend of hard carnivale house rhythms and dark, twisted garage dubs that always make the S-Man's set a safe bet. Highlights include The Funkjunkiez's "Got Funk (DJ Tonka Remix)", Green Velvet's "Land Of The Lost (Ian Pooley Remix)" and Roger's own mixes of DJ Sneak's "You Can't Hide From Your Bud" and Kings Of Tomorrow's "Fade 2 Black". The second CD has interviews with people like Farley, Morales and Kenny Dope as well.

ANY COP THEN? A world-beating, sabre-rattling set and a second CD of interviews with heroes of house. A useful addition to the mix album concept. 8 (CB)

Darkzone

Millenium

WHAT'S IT ALL ABOUT? Well, what do you think? This jungle compilation mixed by Dred Bass is about as light and fluffy as Darth Vader flaring his nostrils as he veers towards the brink of inter-planetary warfare. In fact, it's darker than a cauldron of boiling Bournville chocolate in a cave at night, viewed with sunglasses on.

WHAT'S ON IT THEN? Aphrodite's stalwart classic "Dub Moods". Plus the stark and dark tones of Tic, BNM and Rinse 11 who collectively sound like the wrath of a 16-stone club bouncer coming down like a ton of bricks. And the Dillinja rip-off of Keo Tech. Perhaps the most surprising track here is Guardians Of Dalliance's "Reflex" which flips their ethereal melodies into a storm-trooping bass attack.

ANY COP THEN? Nothing you haven't heard before, and there's really only one place for music like this and that's on a dimly lit dancefloor. Certainly not a CD compilation for home listening. 6 (RN)

Batucada Por Favor

Mr Bongo's

WHAT'S IT ALL ABOUT? Second volume of Brazilian carnival percussion jams from the London record shop named after – what else? – a drum. WHAT'S ON IT? Lashings of Goodmen-style drum orchestra jams (man) from such Brazilian luminaries as Dom Um Romao and Basement Jaxx sample favourite Aíto Moreira, who is reputed to be the world's best percussionist, no less.

ANY COP THEN? After a while the constant drum bashing will make you cry "but it all sounds the same!" But then my mum says that about drum & bass. A great percussion discussion session, but probably best taken in small doses. 7 (FT)

Endlessnessism



Dot, Sweden
WHAT'S IT ALL ABOUT? Hold tight, it's concept time! Sarilou makes a track, gives it to Quant to

remix, who gives his remix to Bedouin Ascent to remix, who gives his remix to The Bowling Green, and so on. WHAT'S ON IT? Two CDs worth of today's coolest underground jazz-tech future-step producers playing the remix version of Chinese Whispers, including Ian O'Brien, As One, Funki Porcini, Bullitnuts, Friend, Endemic Void, Spacer, Jimpster, Roupe and Hab. ANY COP THEN? Great to see a compilation with a truly inspirational concept that's not just "Now That's What I Call Grabbing A Passing Bandwagon 324 – Ever!" While not every tune's a winner, total respect to those wacky Dot folk for proving you can still be original in what's become an overcrowded market. 7 (CB)



Sunday Best

Dust II Dust
WHAT'S IT ALL ABOUT? Soundtrack to one of the

country's best Sunday evening anything-goes spiff-outs. WHAT'S ON IT? A refreshingly broad scope of head-nodding sounds to get you swaying your hips in an enjoyably "Oh no! Work tomorrow! Best get off me chomper" fashion. How can you fault Groove Armada's "At The River", Pressure Drop's "Sound Of Time", Nautilus' "Small Adventures", Two Lone Swordsmen's "Glide By Shooting" plus three exclusive tributes from Danmass, DJ Harvey and Phil Mison? ANY COP THEN? Everything that's great about Sunday sessions that don't involve speed garage packed into one mood-enhancing album. 9 (CB)



Cocktails

Recordings Of Substance
WHAT'S IT ALL ABOUT? First compilation from a drum & bass label

which has pushed the boundaries of its sound so far leftwards that its artists stand alone in an unmapped field on the very edge of planet breakbeat. WHAT'S ON IT? From the bastard-dark tones of Icarus (a trio planning to play live on building sites around Britain) to the spiraledelic-yet-melodic hyper-step of The Odd Toot (a classically trained musician who soaked his demo tape in piss before sending it for consideration). Elsewhere, T-Power mixes James Hardway, and Blame drops Justice to go it alone. ANY COP THEN? Those bemoaning jungle's stagnation, head-searching for new directions, or crazy people wanting crazier sounds should lap it up. It shakes and it's stirred. 7 (TP)



Collected Volume One

TLC
WHAT'S IT ALL ABOUT? The

sound of the Truelove collective, whose work this compilation series will now sample on a bi-monthly basis. Means anything from Cluster, Lush, TEC, Phoenix Uprising and a host of

other quality underground imprints. **WHAT'S ON IT?** This shit is eclectic. From the techno head-fuck of Temperature Drop's "Global Machine" (Cluster) via the rich melodic trance of Friends, Lovers And Family's "Highly Strung" (Lush) to the NRG-fest of Fantazia's "Get To The Back" (It's Fabulous), one thing is clear: expect the unexpected. And a high degree of quality, too.

ANY COP THEN? Absolutely. You won't love every track, but that's not the point, is it? Where else would you get such a round-up of underground house, trance and techno without spending a fortune? **8 (DF)**



PM Scientists Drop The Beats

Physics Music Works

WHAT'S IT ALL ABOUT? The London club's residents Damian Lazarus and Zoe Richardson mix junglist business, while back-room boys The Psychonauts and One Man Named Mo drop an abstract selection on the second CD.

WHAT'S ON IT? 28 tracks shared between the two CDs. Six exclusives on the jungle tip including rinsers from Decoder with "Clone" and Paradox's "Solarization" plus Blame's "Cuban Linx" and Photek's "The Rain". The weirdly bearded highlights are "Action Satisfaction" by Jurassic 5, I-F's "Space Invaders Are Smoking Grass" and "Are Friends Electric" by Tubeway Army. That's Gary Numan, by the way. **ANY COP THEN?** Two separate entities sold as one and a bargain if you like both styles. Well mixed and definitely representing the underground. **8 (RDB)**



Digital Science Kickin' WHAT'S IT ALL ABOUT?

According to the curious press

release it's "noir-esque, nigh traumatic experimentalism", but the truth is it's just good old-fashioned drum & bass on the dark tip.

WHAT'S ON IT? Dark and tech-led staccato breaks all the way with Fierce's remix of "Quadrant 6" by Dom & Optical, the legendary Grooverider remix of Jonny L's "Piper" and the two-step rinse-out of Shimon and Andy C's "Mutation".

ANY COP THEN? Insure your speakers prior to pummeling them with this collection of dark and threatening basslines. If you're of the minimal dark persuasion, this is for you. Otherwise it'll seem about as gloomy as Gloucester bus depot on a Tuesday afternoon in November. **7 (RDB)**

Hardfloor Presents Jack The Box

Studio !K7, Germany

WHAT'S IT ALL ABOUT? The German duo of Ramon Zenker and Oliver Bondzio, having sworn they'd never touch the 303 again, mix up a whole album of old-school acid house, dedicated to one of the scene's pioneers, Armando.

WHAT'S ON IT? Three Hardfloor exclusives featuring, surprise surprise, a heavy dosage of 303. Plus loads of classic acid trax from the dusty vaults of the late Eighties, including all-time

top buzzes like Bam Bam's "Where's Your Child", Slezzy D's "I've Lost Control", Armando's "Land Of Confusion" and Phuture's amazing "Spank Spank".

ANY COP THEN? Okay, so we'll forgive Hardfloor for going back on their pledge of acid abandonment. Just this once, because as old school mixes go, this one's as burnin' as wee stains on yer boxers. **8 (CB)**



Return To The Source: Shamanic Trance

Positiva

WHAT'S IT ALL

ABOUT? The latest and greatest in psychedelic trance as selected and mixed by DJ Mark Allen.

WHAT'S ON IT? Ten up-to-the-minute workouts including Johann Bley's "Stranded", The Green Nuns Of The Revolution's "Octofunk", Der Stern Von Afrika's "Nomu Butu", The Nommos' "Ammma", Maskalin's "Alien Funk" and Tripster's "Tango Electric". Think more cyber-funk than pure acid trance and you're half way there.

ANY COP THEN? The tracks are cutting-edge mindbenders from recent months, with a definite emphasis away from the more predictable 4/4 squelchy product. Top marks to Mark for some precise mixing, too. **8 (DF)**

Header #2

Header

WHAT'S IT ALL ABOUT? The CD accompaniment to one of the most innovative future-music CD-Roms currently around.

WHAT'S ON IT? Nine brand new exclusives from (hold your breath), Carl Craig, Reflection, Danny Breaks, Roots Manuva, Rhythm & Sound, Stasis, Plug, Courtney Pine and old school dub merchants Wackies All Stars. Incredibly, given its legacy of the not-much-missed Volume series, every track's a winner, with Craig's avant-jazz "Manufactured Memories" and Stasis' chillingly fragile "Original Black Gold" shining brightest.

ANY COP THEN? Header? Like a bullet into the back of the tech-jazz-dub-hop leftfield net. A hair's breadth short of essential. **9 (CB)**

Stop & Listen Volume 4

BBE

WHAT'S IT ALL ABOUT? Top London jazz bloke Patrick Forge mixes up deep house, Latin, funk and jazz.

WHAT'S ON IT? Ten City's gorgeous samba garage sweetener "Nothing's Changed", Paper Music's funky-assed houser "Summer Bummer" by Crazy Penis, plus tracks from Atmosfear, Nina Simone, Kevin Yost and a blinding version of "Send In The Clowns" by one Lorez Alexander. No, we haven't heard of her either.

ANY COP THEN? With everything from booming hip hop basslines to sweet samba, this should provide the perfect soundtrack to a lazy Sunday afternoon in the park. Recovering from hearing Mr Forge playing these records the night before, no doubt. **8 (FT)**

Hi Fidelity House 2

Guidance

WHAT'S IT ALL ABOUT? The World's Favourite House Label™ continues its mission to release the sweetest, deepest, funkier house music imaginable.

WHAT'S ON IT? Ten sublime pieces of house heaven, that's what. Worth getting solely for Abacus' awesome hymn to the powers of soul food "We're Cookin' Now", not to mention two magisterial contributions from Kevin Yost, Mark Grant's pumping "Spirit Of The Black Ghost", Chris Brann, Alton Miller, Glenn Underground, DJ D – all producers with the midas touch and golden balls to boot.

ANY COP THEN? House music for hopeless, romantic fools. Compulsory. **9 (CG)**



Classic Plant Leaf

WHAT'S IT ALL ABOUT?

Highlights of the first releases from an avant-garde label for whom eclecticism has been the

gateway to some great music.

WHAT'S ON IT? Sons Of Silence – already tipped by us as destined for greatness. Think Bentleys without the annoyingly dumb wackiness.

Boymerang – junglist extraordinaire. A Small Good Thing's shiverin' dub "The Horn", Witchman, Ronnie & Clyde, Four Tet and Luger, whose "Pass Agent" does wonderful things with the drum & bass template.

ANY COP THEN? As radical and innovative as Warp in their early years, Leaf branch every which way and loose. Excellent. **8 (CB)**

Ninja Cuts 3

Ninja Tune

WHAT'S IT ALL ABOUT? Don't give us that, because you bloody well know it's the latest round-up from these originators of baffling new blunted genres (funglefusionbeater?).

WHAT'S ON IT? Plenty of big names: DJ Food, Mixmaster Morris' Irresistible Force, Mr Scruff, DJ Vadim, Luke Vibert and Coldcut themselves. And plenty of smaller ones: Chocolate Weasel, Wild Palms and the positively unhinged Animals On Wheels.

ANY COP THEN? While they're no longer the hippest young scamps on the block, this mammoth collection decrees Ninja could still hold its own in a "who's best?" ruckus with any label. Though it would have to be a very mellow bust up, obviously. **7 (AC)**

Rauschen 13

Force Inc, Germany

WHAT'S IT ALL ABOUT? One of Germany's most enduring labels investigating the current diversity of sounds and styles at the frontiers of the techno world.

WHAT'S ON IT? A varied selection that's nowhere near as "rauschen" as the title suggests. Ian Pooley does his looped disco thing, Justin Berkovi, Kerosene and Sandbenders turn in some spooky electro, Porter Ricks get arty, DJ Rush goes robo-tripping and Age make a fine stab at old school electronic body music.

ANY COP THEN? A good solid selection for anyone interested in the more leftfield side of dancefloor techno. **7 (DM)**

★ Compilation of the Month ²

From Beyond

Interdimensional Transmissions

I-F's "Space Invaders Are Smoking Grass" was, of course, one of 1997's greatest moments, a fantastically bonkers order to dance. But as this retrospective compilation of all four of the "From Beyond" limited EPs from which it came proves, there's a great deal more to this fascinating and innovative label. You only have to look at the line-up to see just how far their vision extends. It may be based in Detroit, but Interdimensional Transmissions is truly international in its outlook. Couple that with IT boss Brendan M Gillen III's (his real name, honest!) spot-on taste and, yup, we're talking a very special compilation indeed.

So special that picking out the highlights is no easy task. My money, though, is on Le Car's stripped-down robo-funker "Version 19", DJ Godfather's cyber-space jam "Future Shock", Mike Paradinas' beautiful "Hi-Q" and 4E's jerky alien dubscape "Head Rush". Elsewhere, there's advanced audiophonic abstraction from Pulsinger and Tunakan's Sluts 'n' Strings, rumbling electro-bass via Ectomorph's take on Krok's "Amp Error", a new live version of Phoenicia's "Roba" and no less than 11 other



cutting edge sonic gems.

"The future of electronic music is in your hands," goes the IT motto. Indeed it is. So spend those shekels wisely. The revolution has begun. **10** Dave Mothersole





* Compilation of the Month 3

Lyricist's Lounge

Rawkus

A 27-track compilation of NYC's finest rhymer, from unsigned hopefuls through to 10-year veterans like KRS-One, this is a phatness binge and represents Rawkus' second indispensable aural bible in as many months.

The most telling blows come in the form of the Indelible MCs' drunken abstraction, the Jurassic 5's old school throwdown, Talib Kweli's mesmerising scattershot rhyming, Word A' Mouth's slow 'n' low incantations, and best of all, a blistering freestyle broadside from Black Thought, Common, Pharoahe Monch and Absolute. This is a celebration of the deepest, darkest underground. There are no samples of "Knight Rider" or The Police here, but in its broad cross-section of styles you can find all the branches of contemporary hip hop that count. An instant artefact.

Pete McPhail



LYRICIST LOUNGE
volume one

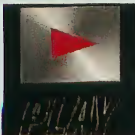
Garage Nation

Garage Nation

WHAT'S IT ALL ABOUT? The promoters behind the successful Garage Nation events enlist underground big boys Ramsey & Fen, Jason Kaye and Mike "Ruff Cut" Lloyd to mix a double CD of "ruffest, tuffest upfront garage".

WHAT'S ON IT? 37 (count 'em) tracks from two-step to vocal, and bassline to bumpin', including Ramsey & Fen's "Desire", Bump & Flex's mix of "R U Sleeping", and Tuff Jam's rework of M&S's "Keep On". Straight-outta-underground cuts like 2 As 1 & MJ Cole's wicked remix of "Dark" sit alongside commercial jungle-house formulae from Serious Damage and Sol Brothers.

ANY COP THEN? A real bag of assorted flavours, this happily takes me right back to that sweaty night down the Island, Ilford. Oh, and the cover is a picture of James Major's bird, Emma Noble. Nice. 8 (PR)



Play

Sideburn

WHAT'S IT ALL ABOUT? Erotic Alpine drum & bass on a seedy pseudo Seventies

imprint care of Swiss drum & bass maestro, Minus 8.

WHAT'S ON IT? Capitaine Nemo's "Escape" offers up an intriguing meeting between Method Man and Optical, while weird jazz abstractions flow in from Le Gooster and the jellied funk of Differenz. Bel Air Project prove why they're such a favourite with Gilles Peterson while The Herbalist Foundation go for a tipsy meander through an intriguing landscape of sparse chords.

ANY COP THEN? Joining Gruyere cheese and Heidi as Switzerland's leading exports, these are the hit Swiss names of the future. 8 (RN)

Mitja Prinz Globus Mix Volume 1

Tresor, Germany

WHAT'S IT ALL ABOUT? Berlin's über-techno club shows it's not just a supreme techno venue by letting its resident house DJ Mitja Prinz mix up the sounds of their Globus nights.

WHAT'S ON IT? Oodles of red-light underground house killers, including

DJ Sneak's "You Can't Hide From Your Bud", Mood II Swing's "Searchin'", Terry Francis' "Follow", Faze Action's "In And Out", plus a brief electro interlude with I-F (natch) and Mr James Barth (aka Cari Lekebusch).

ANY COP THEN? While the mixing's adequate without being blinding, if you want to recreate that genuine Plastic People/Sub Club/Shindig experience in your own living room, this is as good an underground deep house collection as you could ask for. 7 (CB)



Sty Wars

Pork

WHAT'S IT ALL ABOUT? The mighty Pork posse celebrate seven years and 50

releases of top-notch chillaage with 11 all new collaborative tracks featuring the label's prime (geddit?) producers in various combinations.

WHAT'S ON IT? Fila Brazillia lead the charge with the sweetly strummed "Kingswood Royale", before teaming up with The Bullinuts for the nicely fatted "Poodle Cal". Add in Akotcha, Baby Mammoth and mainman Steve Cobby's The Solid Doctor for some seriously sensual summer sunshine bliss.

ANY COP THEN? Do you really need to ask? Pork is simply a byword for quality with meandering grooves that insinuate their way into your affections quicker than Tony Blair breaks his election promises. 8 (CG)

Other Stuff 2

Other

WHAT'S IT ALL ABOUT? Sally Rogers' excellent, eclectic rendezvous for genre-benders and jazzalicious dubcats serves up more treats for backroom DJs and discerning home listeners alike.

WHAT'S ON IT? How about a host of unreleased goodies, including the ultra-fly Disco Elements reworking of Garçons' kitsch classic "French Boy", MC Sultan's tasty slo-mo Eastern houser "Der Bauch", Aaron Arce's (top name...) funkastic "Rumble In Brazil" and the Idjut Boys and A Man Called Adam's thunderous homage to the Black Ark, "Slip Away".

ANY COP THEN? It is indeed, chock full of wiggled-out anthems for the adventurous audiophile. If the true Balearic spirit survives anywhere in these days of corporate house sleaze, it survives at Other records. Ariba! 7 (CG)

Journeys Into Trance

MCI

WHAT'S IT ALL ABOUT? Return To The Source resident Sid Shanti looks back over five rainbow years of psychedelic trance with 22 non-exclusive tracks.

WHAT'S ON IT? If labels like Matsuri, Flying Rhino, Transient and Koyote are your thing, you'll love this lot. Check Doof's "Born Again", Astral Projection's "Life On Mars", Disco Volante's "Moonraker", X-Dream's "Our Own Happiness", Transwave's "Cycle Of Life" and Unconscious Collective's "Fluorostani Transcendence". Mind you, this being a true retrospective, a few Dragonfly and Blue Room releases wouldn't have gone amiss, either.

ANY COP THEN? Quality material, sure, and good VFM, but isn't the market saturated with retrospective compilations like this? 7 (DF)



Old Skool Breakz

Kickin'

WHAT'S IT ALL ABOUT? Timely dusting off of

those demented hardcore rave monsters from the early Nineties, many of which now command laughable second hand prices due to demand from new school breakbeat DJs.

WHAT'S ON IT? Cuts like Scientist's "Exorcist", Messiah's "There Is No Law" and "Evil Surrounds Us" by Wishdokka (aka speed garager Grant Nelson) demonstrate the psychosis-inducing theatrical doom which made hardcore such fun. Others, like Kicksquad's "Soundclash" opt for mellower sound, as does The Scientist's "The Bee", an incredible record ruined by that nauseating buzz sample. There's also a canny remix of "Exorcist" by new kids on the new school block, Uptown Connection.

ANY COP THEN? Your worst nightmares have never sounded so good. 7 (KB)

Serve Chilled

DiY-Versions

WHAT'S IT ALL ABOUT?

Nottingham's free party throwers extraordinaire and deep house jocks DiY gather together a collection of downtempo grooves.

WHAT'S ON IT? Dream funk from

Ibiza legends the Deadbeats with "Think About It", soulful techno beats from Nail with "All This", DiY's Digs and Woosh jamming live jazz-funk on the Night Spirits "Miroslav's Theme" and a deeply chilled jungle "Maggie" from the Mithra Quartet.

ANY COP THEN? Equally perfect for those excitable pre-club moments when you're warming up for it or to help your comedown go that much smoother. 8 (RDB)

Live It Up

Primavera

WHAT'S IT ALL ABOUT? Compiled and mixed by Flystyle and Mellow, the same potheads previously responsible for skinning up the "Loved Up" BBC film soundtrack.

WHAT'S ON IT? A bizarre selection of past and present dance grooves. Classics like "Kinetic" by The Golden Girls, Eat Static's "Gulf Breeze" and Transglobal Underground's majestic "Templehead" sit from a very great height on toilet offerings from Dreadzone and Suncscream.

ANY COP THEN? The jury's still out with half a great album being marred by some dodgy gear. The concept is music for spiff jockeys but these two have smoked so much they're dangerously close to falling off the edge of the world. 5 (RDB)

Track: Funk Electric

Hydrogen Jukebox

WHAT'S IT ALL ABOUT? The Hydrogen Jukebox breakbeat label advertise their electro breakbeat club night Track on this funk-heavy collection of tracks with few standouts tracks but a generally consistent vibe.

WHAT'S ON IT? Eight cuts from the label itself including ex-Drum Clubber Lol Hammond's deep and booming "Electroglide", A1 People's electro wizardry on two tracks and three tracks from overseas labels courtesy of Laurent Garnier with "Crispy Bacon (Aux 88 Mix)", Mekon's street beat "Phatty's Lunchbox" and Scan X with "Wasteland Prototype".

ANY COP THEN? This is the soundtrack to a funk-fuelled night on the tiles or a long night drive up the M1 where the lack of well known tracks makes no odds. 8 (RDB)



Sounds From The Electronic Lounge

React

WHAT'S IT ALL

ABOUT? Intellectual and eclectic sounds from Scanner's London home of the exceedingly weird, all mixed together by Michael Wells.

WHAT'S ON IT? A massive 21 tracks ranging from obvious and well known cuts to the completely and willfully obscure. Hardy perennials Techno Animal and Panasonic deliver neo-industrial clatter and icy abstract techno while the sublime To Rococo Rot art-rock da house with "Lift (Denso)" and Aphasie & DJ Scud get drum & faded on "Comparative Vandalism". The oddball Viennese contingent is ably represented by Gerhard Deluxe and there's also plenty of itchy and scratchy electronica from Scanner and Wells themselves, if that's your thing.

ANY COP THEN? Most certainly, if you're fond of getting down. Getting down to writing that tricky second chapter of your PhD, that is. A bit heavy on the chinstroke, possibly, but still worthy. 8 (TM)



Square Window
10 Songs for girls & boys

Square Window - quality drum and bass with a pop sensibility from Andrew Missingham and Chris Bowden featuring 17 year old vocalist Nomvula Malinga. (ELM8002CD)

Also available cd single/12in 'Don't Walk Just Wander' featuring two club remixes by Tormenton/PVC. (ELM8007)



Statement of Intent

Statement of Intent - the dazzling debut compilation release from Electric Melt featuring fresh new UK producers and remixers sound clashing with musicians from Brazil and Africa. (ELM8003CD)

Also available 12" single Black Mantis/London Sound Collective & Pops Mohamed. (ELM8006)

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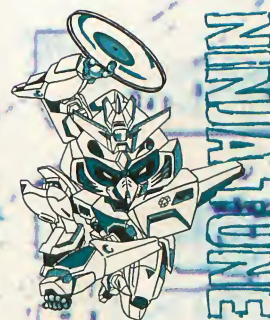
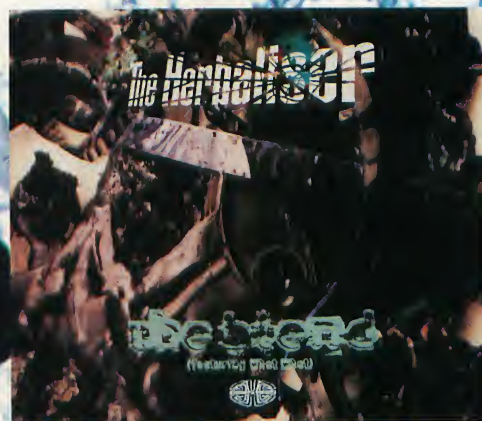
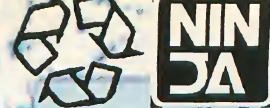
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SINGLES



RIP: Tim (l) and Omar

* Guest Reviewers RIP

As far as killer basslines go, Double 99's "RIP Groove" was the mutha of them all. A huge, fat, colon-quaking rumble of low frequency terror that, erm, ripped through the dancefloors in 1997. The work of Tim Liken and Omar Adimora, "RIP Groove", more than any other tune, dragged speed garage kicking and screaming into the mainstream. But **RIP** aren't just a couple of bassline bleeders, as their classy remixes of Somore's "I Refuse" and 95 North's "Obsessed" prove.

They've also worked their Midas touch on remixes for Ultra Naté, Robert Miles and even Black Grape. Quite simply, RIP offer the best of both worlds, one of the few crews around successfully bridging the gap between the bad bwoy and smoother soulful strains of speed garage. And as such, they're in demand on the turntables as well, ambassadors for the underground garage sound all over the UK and in Dublin, Paris and beyond. They're currently remixing "One Step Beyond" by anarchic Eighties popsters Madness, co-writing tunes with a brace of up-and-coming collaborators and cooking up yet more remixes for 95 North. And as two of the most opinionated producers on the scene, they're the perfect choice to cast a critical eye over this month's slabs of wax. Let rip, RIP!

CLS

Can You Feel It

3 Beat

THE Todd Terry podium-clambering classic from 1991 remains a pivotal dancefloor moment with its castrated male vocal and cheery organ stabs. Sadly, The Lisa Marie Experience and Perpetual Motion both waded in with typically overblown and pompous Brit-house remixes that add nothing to the song and are about as welcome as a fart in a spacesuit. Still, stick to Terry's original dub and you won't go far wrong. **7** (KW)

Tim: "I really like the original. It's an all-time favourite of mine. Total classic. But the mixes aren't up to much. Perpetual Motion aren't really our thing. We wouldn't play any of their stuff ever. It'll work really well for DJs who play that sort of stuff though."

Omar: "It's just too cheesy. The start of the Lisa Marie Experience mix sounds like a Mongoloid thing, like Roger Sanchez or Erick Morillo. But the original is still the best. All the old Todd Terry tunes still rock."

8 (for the original) **4** (for the mixes)

Westbam Versus Red Jerry

Wizards Of The Sonic

Low Spirit

FULL-ON Euro trance that'll have 'em whooping on the floors at The Gallery, Gatecrasher and Sundissential. With breakdowns longer than the sleeper from London to Glasgow, this is clearly created for maximum dancefloor delirium. Matt Darey provides the anthemic arrangements while the Dextrous mix adds some useful speed garage vibes. A record that takes no prisoners. **7** (KW)

Tim: "We played with Westbam, Josh Wink, Sven Vath and Carl Cox at a festival in France last week. Westbam rocked it bigtime. That Euro techno-trance isn't really our thing. That horn sounds like an old hardcore record."

Omar: "The Dextrous mix is terrible with that breakbeat breakdown. But you can see why the Matt Darey mix would work. He's done a good job, but really it's hard to mark because we don't really like that sort of stuff." **3**

Breakbeat Era

Breakbeat Era

XL

THE eponymous track from Roni Size's new vocal outfit is lifted from the Full Cycle "Music Box" compilation and gets a brisk 1998 rubdown from DJ Die. Two years on and the original's still one of the best vocal jungle anthems ever, a rolling mix of utterly, deliciously meaningless jazz folk singing and scattering, disjointed beats. Brilliantly Bristol. **9** (FT)

Tim: "I really like that bassline. You can hear his fingers moving down the frets. Out of all that breakbeat scene, Roni Size is probably the one who's closest to what happens and what gets played in drum & bass clubs. You listen to what Goldie does and it's a little bit intense and I can't think where that stuff would get played. The Roni Size sound is the sound that's being played."

Omar: "I don't like the vocal but the bassline is bad. I listen to drum & bass when there's a big festival on the television or I'll buy a compilation but I don't really hunt out individual artists. But I've got to say that I think this really is pretty cool, actually." **7**



**Beverley Knight**

Made It Back
Parlophone
REMEMBER our Bev's "Flavour Of The Old School", a massive r&b club anthem a couple of years back? She's back with popular cannabis advocate and mic-wrecking rapper Redman in tow. So it'll come as no surprise at all for you that this is a hefty jeep-bouncing swing tune, with a nice funky British street soul edge. Not awe-inspiring, but nice enough. **7 (FT)**
Omar: "It's quite a poppy vocal, certainly compared to a lot of recent r&b which is moving towards hip hop with the production and minimal drums. This ['C-Swing Mix'] seems a little bit dated but the production quality is good – you expect that when Dodge is involved." **5**

7-Dub

Rock It Tonight
Pro-Zak Trax
PARISIAN dub reggae fans 7-Dub get a wash and brush up from those naughty Pro-Zak boys. There's still a gently summery reggae tinge under the beats, but it's transformed from a piece of lazy white-boy dub into a tightly coiled spring of deep house power. Equally essential for peak-time pumping and chilling out alike. Sweet as. **8 (FT)**
Tim: "This must be French. The original is not for me. I buy a lot of deep house although it's not really the sort of stuff we play out. The Aleem mix is nice, though. It's smooth and there's a lot of space in it. It's more listening music." **7**

**Project MSC
Featuring Ce Ce Rogers**

Superstar
Blackjack Phonographics
THIS came out a few months ago, did bugga all and slipped off into obscurity. And that would have been that, had Daft Punk not started hammering it out at the Miami Winter Music Conference. Cue a melée of DJs legging it to the decks and a reissue from this Midlands label. The track to check is Smokin' Beats' mix: uplifting warbling from Mr Rogers meets sledgehammer garage beats. **8 (FT)**
Tim: "The song's pretty stupid. The production is good but I just don't like the song."
Omar: "I'm a great fan of Blaze. This would be good if there was an instrumental because that male vocal just doesn't work. It sounds all lazy and slow, like it's been timestretched down. Maybe it would sound wicked in a club but listening at home the vocals come to the fore too much." **6 (for the Smokin' Beats mix)**

Shy FX

Bambaataa/Funksta
Ebony
BIGGEST junglist record *du jour*, the original nuttah returns with a blistering onslaught of drums and a trouser-tearing subsonic guff of a bassline. And that's it. But when the drums and bass are as funky as this, who needs anything else? Suppose a decent B-side wouldn't go astray, but then "Funksta" is just that, a cheeky bit of Lalo-Shifrin-down-at-Movement soundtrack madness. **8 (FT)**
Omar: "It sounds like they've stolen a bit of 'Mission Impossible' on 'Funksta' – you can see why it would work in a club. 'Bambaataa' didn't really work for me. It sounded really, really fast. It didn't seem to do much at all, really." **5**

*** RIP's Single of the Month****Mousse T Versus
Hot 'N' Juicy**

Horny
AM:PM

GERMANS making garage records? Blooming heck, they'll be trying to play football next. What we have here, ladies and gentlemen of the jury, is a bass-thumping, drums-a-skipping, birds wailing, garage-by-numbers number and as such should be absolutely massive all summer long. This record is supposed to make you feel "horny". Me? I'm off on holiday, where no doubt I'll be plagued by this record for two weeks. That's the last time I'm going to Peru, believe me. **8 (FT)**

Tim: "Mousse's version with the vocal doesn't quite have the same effect as Boris' version with the little road spray and the little build-up. We're big fans of Boris Dlugosch. He certainly rocks it. We've been playing this since the Miami Winter Dance Music Conference when Mousse gave us a copy. It's been in our boxes ever since and works every time you drop it."

Omar: "The vocal sounds a little bit on the poppy side but I'm sure that's deliberate because they want to cross over to the mainstream. I'd like to see it chart for them. Fair play!" **9**

**Scott Grooves
Featuring Roy Ayers**

Expansions
Soma
THE classic funk of Lonnie Liston Smith being reworked by US house producer Grooves sounds scary, doesn't it? But enrol Roy Ayers to sing and play vibes and you'll discover the Seventies bassline and heavenly feel of the original riding house beats. Also included is a conga and vibes version, a moving Joe Clausell instrumental and two Ballistic Brothers breakbeat mixes. Expand your mind. **9 (RDB)**
Tim: "The mixes are never going to be as good as the original are they? I like Joe Clausell, especially 'Spiritual Life' and I suppose his mix is alright. I'm not really into the Ballistic Brothers thing. They've split up? That's a shame."
Omar: "There have been so many versions of this and people who've sampled it that I'm tired of it. Just listening to this is making me feel really tired now." **2**

Saul Williams

Elohim (1972)
Big Dada
SAUL Williams has the rare privilege of being born as his mother was rushed from a James Brown concert, and his hip hop hybrid is just as exciting. Half rapper, half poet, Saul's voice is underpinned first by hip hop breaks and then double time jungle before sliding back into nodding hip hop. Conscious lyrics, experimental vibes and easily accessible. **8 (RDB)**
Tim: "This sort of stuff gives British hip hop a bad name. There are some good guys in the UK doing stuff on an r&b tip like Brooklyn Funk and Blacksmith but this is just trip-hoppy nonsense. It's more for that Blue Note posse like Gilles Peterson and Patrick Forge."

Omar: "I can't make out where it's heading. I can hear these beats but they're going all over the place – they speed up into jungle and then slow back down again. It's a bit wild." **2**

The Sun Children Project

Flux EP
Peacefrog
ANOTHER coup for the British techno/house label who seem to have the purchasing power of Inter Milan when it comes to America's best underground producers. This time, it's the much underrated David Alverado they've picked up, a big Muzik office favourite. "Influx" and "Niebla" are very Terry Lee Brown/Vegas Soul, though a mis-pressing on our copy meant the second side sounded like gabba Jeff Mills. Be warned. **8 (CB)**
Tim: "I love a lot of that tech-house stuff and try and check Mr C's radio show now and again. This is what he plays. It's deep but with a nice techno vibe. It's put some realism back into techno after all the gabba shit and the hard European stuff that was going around."
Omar: "It sounds more musical than a lot of the other things we've heard. The mix is nice and it feels kind of wide. They've done a good job." **7**

Sonique

I Put A Spell On You
Serious
ONE of the country's hottest DJs right now, this is the debut single from the gal who left Mark Moore's S'Express outfit to forge a career as the only all-singing, all-spinning DJ. No mean feat when most of us can barely stick the vinyl on the decks without falling over in a heap. Loads of strings, an averagely pumping rhythm section and Sonique doing what you all love most. Question is, does she have a dub version to skat over when she plays out? **6 (CB)**

Tim: "We know all about her, she used to go out with a mate of ours. Her own mix is the best. The string line on the Judge Jules mix is just too full-on."

Omar: "[Wincing] Those strings are just awful. Yeuch." **3**

Peshay

Miles From Home
Mo'Wax
AHHH... Double-bass on jungle records. Was there ever a finer match? Peshay takes a leaf out of Roni Size's book for his long-awaited comeback, fusing what sounds like a live Harlem jam circa 1968 with some killer hardsteppin' rhythms. Awesome. But even better is Underdog's remix. Very similar to his recent Data one on Sirkus, it's epic, moving from industrially-sized hip hop into dark jungle territory with a truly predatory instinct. Another jungle anthem in a great month for 'em. **9 (CB)**
Tim: "I've heard this track – Fabio's been playing it for ages. That bassline is just wicked. Not so sure about the Underdog mix though, it's a bit too laidback."
Omar: "I haven't really followed what Peshay's been up to since back in the day. The bassline's got a nice feel, but it's not my thing." **7**

Surgeon

Balance Remakes
Filth
NEW British techno label Filth gets Birmingham's tough kid in to do the business on the remix front. Not so much floating like a butterfly as rolling like a runaway JCB through concrete, Surgeon's takes on both "Box" and "Set One" are fierce, linear and relentless. Just what you'd expect, then. On the flip, Mick Harris provides the perfect soundtrack for a night in a torture chamber. Just what you'd expect again. **6 (CB)**

Tim: "Tresor is a wicked label. That Mick Harris remix would be good as background music for 'Alien: Part Five' but no one's going to dance to it. The Surgeon mixes have a good groove. You can really lock into them. There's some good guys out there doing some good stuff in British techno – Mark Broom, Stasis, Peacefrog, Mr C. Fair play!"

Omar: "Surgeon is a British Jeff Mills? [Puts on Mick Harris mix] Ha ha! Well he's not going to rock it with that!" 5

Thievery Corporation

Incident At Gate Seven
Eighteenth Street Lounge Music
NO wonder this Washington duo are already being called America's answer to Air. Trussed up like a Sixties spy movie soundtrack, boasting 'nuff horizontal vibes to get the Pork label in a lather and with tunes like "Incident At Gate Seven" and "Sun Moon And Stars" being the badgers' nads in lazy, hazy slow-mo' grooves, the forthcoming album should have coffee-tables the world over trembling with anticipation. 8 (CB)

Tim: "The title track is cool. It's bad. Nice jazzy vibe, cool little break and clever keyboards. I've got a bit of this sort of stuff in my collection but it's nothing out of the ordinary."

Omar: "You could kind of listen to this when you want to chill out. Which is what I want to do now." 6

Pyroclastic Soul

I Want You
white label
LONDON house girl Jo Mills may not be a name familiar to most, but if she keeps on knocking out tracks as sweet, sublime and soulful as this, they can start preparing the 15-foot high neon signs today. "I Want You" cuts up Marvin Gaye into an epic piece of deep house that's right up there with your Spiritual Lives and Guidances. Still don't know what the hell "Pyroclastic" means, though. 8 (CB)

Tim: "Ha ha ha! This is the sort of stuff that'll be straight down the 50p section of the record shop. I can't even bring myself to listen to the B-side."

Omar: "It just doesn't do anything. It's under-produced house. Who on earth is going to dance to it? No disrespect to the guys who made it but it's not our thing and we can't really give it any props at all." 2

The Don

The Horn
Strictly Rhythm
DJ PIERRE proves that he's clearly not content with having already been the Don of acid house and the wild pitch sound. After what seems like an eternity of spectacular ordinariness, the superb "The Horn" lands him straight back on the front cover of the form book, mainly thanks to its incessantly nagging saxophone hook. Think UR's "Hi-Tech Jazz" mixed by Masters At Work. The Don of saxxy house, anyone? 9 (CB)

Tim: "This was a big track in Miami. I've got a lot of DJ Pierre's older stuff on Strictly from way back when. It's cool that he's made a comeback because he's been quiet ages." 7

Bump And Flex

Long Time Coming
Heat
IT would appear Grant Nelson is involved in this record, which would make sense. Like all good tunes from the man named after one of this nation's greatest heroes (Grant off

Eastenders) it's one simple idea done to death until you submit to his reign of garage terror and give up trying to be a suave, champers-sipping barfly and jump onto the dancefloor to leap around like a bull in a china discotheque. We'll probably hate it in a fortnight, but hey, if that's two weeks of oversexed garage frolicking, that's alright by us! On the other hand, you could say with equal justification that this is a good speed garage record. Take your pick. 8 (FT)

Tim: "I don't really like this mix that Nu Birth have done. It's certainly not one of their better ones. The best mix is the original one – it's the one that gets played on the scene."

Omar: "It did good things in the clubs when it was out first time around so it's hard to see it doing any better this time. Might scrape the chart." 5

Qattara

The Truth
Positiva
IT'S easy to see why producers Andy Cato (one half, strangely enough, of Groove Armada) and Alex Whitcombe are being namechecked alongside Sasha and Paul Van Dyk in the progressive/epic house stakes. Their combination of pulsing Euro beats, lush arrangements and ethereal vocals worked a treat on their debut, "Come With Me" and the winning formula is repeated on this follow-up. There are remixes from Tomski and DJ Taucher but Qattara's "Steel Fish Vocal Mix" remains the bomb. 7 (KW)

Tim: "It's a bit Da Hool-ish. The thing is though is that a lot of people will hear this on Pete Tong or whatever and think that this is British house. This has become the public representation of house in this country. It also sounds like the sort of thing that gets picked up from Holland. Far too heavy. I can't distinguish one mix from another."

Omar: "The mixes stand out but for all the wrong reasons. Terrible." 1

Lionrock

Scatter And Swing
Concrete

THE remarkable reinvention of Justin Robertson continues apace with this brassy slab of skankin' dustbeats, more or less continuing where "Rude Boy Rock" left off. There's some deep disco and rumbling noise on the flip but stick with the title track for unashamedly goodtime party sounds. Proof, if needed, that Robertson and crew really are firing on all cylinders. Check dis, selectah. 8 (KW)

Tim: "The video for 'Rude Boy Rock' was ace with that Jamaican geezer on the bike handing out the 7-inches. This is good – it sounds like something that's going on down in Brighton at the Big Beat Boutique or something. As DJs we're not going to play this out but we can appreciate people who do this and take it out live like the Chemicals, Underworld and Daft Punk. The A-side is definitely the bomb." 7

Cornershop

Sleep On The Left Side
Wiija

NO bosoms doubling as pillows on this one but still another demonstration of Cornershop's effortless marriage of Bollywood soundtracks, indie jangles and funky breaks. Even though Norman Cook's big beats may have been the vital ingredient for "Brimful Of Asha", it's actually da Shop's version here that really shines, although the electro moves of Les Rhythmes Digitales' mix and Ashley Beedle's deep spacey throbs are cool in their own rights. World domination would appear inevitable. 9 (KW)

Omar: "It sounds like the other one. The Norman Cook remix of 'Brimful Of Asha' was rockin'. It was catchy. I like the Ashley Beedle mixes. I think because of the success of their last single, this one will do well, even without a big beat mix."

Tim: "I like the original mix and I like his lyrics. Shall we give this a six?"

Omar: "Whaaaat? Are you crazy? This is getting no more than a four!" 4

Wink

Sixth Sense
Ovum

AFTER a lengthy hiatus, Josh Wink returns with a killer groove, sounding like the bastard lovechild of Plastikman and Surgeon. "Sixth Sense" is an abrasive percussive builder and shows that the Winkster hasn't rested on his dreads. The peerless Kevin Yost adds the jazz flavas on his remix. 8 (KW)

Tim: "I saw the video on MTV the other week and it's a crazy video and a crazy track. It's bad. I didn't really like 'Higher State Of Consciousness' actually. I'm not into housey breakbeat things – it sounds like old hardcore. I prefer this because it's more underground, it's more raw and minimal."

Omar: "It sounds like something Mr C would drop. Yeah, it's bad." 8

Wamdue Project

King Of My Castle
Eruption

CHRIS Wamdue continues his journey into the depths of house with this deep, chugging 12-inch splashed with swirling synths, an ethereal female vocal and a killer funk bassline. Flip the disc and Roger S is on remix duty cranking it up on the tough and funky tip with a waist wiggling bassline *par excellence*. The CD comes with remixes from Charles Schilling and Bronx Dogs. Why doesn't the vinyl? 8 (RDB)

Tim: "Roger is still the man. We DJed with him at Tall Trees in Yarm last week – he was playing this sort of vibe. He's still on form because he's changed and developed. If you listen to his mixes of, say, Incognito or Judy Cheeks, and then listen to what he's doing now you can hear that he's moved with the times." 7 (for the Roger Sanchez mix)

★ Muzik's Single of the Month

Stardust

Music Sounds Better With You
Roulé

AND on the eighth day God created Starburst, making just about everyone drop their pints at the bar and run screaming onto the dancefloor. Co-written by the owner of Roulé and Daft Punk, Monsieur Thomas Bangalter, with labelmate Alain Braxe, "Music Sounds Better With You" is destined to be the "Strings Of Life" of the French disco house scene with its infectious rhythms and sing-along vocals. Currently being chased by approximately 15 labels, music sounds better with this. 10 (RDB)

Tim: "Daft Punk are fab, especially this guy, Thomas Bangalter. He's done some wicked stuff, the Roy Davis thing he's done and that 'Vertigo' thing. The quick edits on those were just so crisp. It's quite minimal but then all that Roulé stuff is when you break it down. I like this. Can I have this copy?"

Omar: "I actually don't think it's the best thing he's done. There's nothing special about it. It's too laidback really – it could do with a harder mix." 7



Thomas Bangalter

pic: JAMIE B

SINGLES



Scott Grooves **PIECES OF A DREAM**

Featured artists include: Parliament / Funkadelic & Roy Ayers

PIECES OF A DREAM **scott grooves**



also available: the single **EXPANSIONS**
featuring Roy Ayers
Includes remixes by Joe Claussell & Ballistic Brothers

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TRAINSPOTTING

10 Pages Of Underground Reviews



* Vital Release

Weekender

Lost In The Loft
Toko

In the best house month for a long time, newcomer Alex Moran and co-producer Si Brad have come up with a prime cut of dancefloor deepness that should be at the front of everyone's box. This rocks like a Deep Dish mix of the Idjut Boys while "Sunday Session" restores the faith for those sick of wack noodly bits in house records. Outstanding. **10** (KM)



Daddy's Favourite

Pusherman
DiscoSole

That wee Glasgow fella Harri takes a liberty with another of our favourite soul brothers, Curtis Mayfield. While that "Move On Up" job was tacky knob-wash, this sounds like it was done for the love, not the money. Deep groovy fare that will sit not only on cooler house floors but on open-minded funk ones as well. **8** (TF)

Blak Beatniks Vs Boogie Bruthaz

Do You Want Me
Pan

Following up last year's Ron Carrol collaboration was never going to be easy for the Beatniks, but guess what? Another bad-to-the-bone killer. **9** (TF)

The Ananda Project

Cascades Of Color
Nitegrooves, USA

A sublime piece of sensual house that features the lovely vocals of Gaelle Addison and some fab Wamdue remixes. An overall ambient vibe is complemented by some great hooks and lush sounds. Something special and innovative is going on. Wake up everybody, it's not just about fluffy bras and kicking Ted anthems. **8** (TF)

The Don

The Horn Song
Strictly Rhythm, USA

Of late, DJ Pierre (The Don) has sounded tired and the whole Wild Pitch genre has been rather flat. But this changes everything. It's DJ Pierre back at his classic best with a wonderful and slightly cheesy horn

solo that's underpinned by all the Wild Pitch elements: snares, basslines and piano. **9** (TF)

Dirty White Boy

Kickin' Ass/Dirty White Groove
Twisted, USA

Twisted are the US label of the moment and Dirty White Boy could be the track producers of the summer. Jay Iverson and Bill McMullen from San Diego create that hard 'n' dark Factory/Twilo sound but with a bugged-out European flava and a nod to the Wild Pitch groove. Groovy, hard trax that'll make not just the queens scream. **9** (TF)

MAW Featuring Louis Salinas

Pienso En Ti
MAW, USA

A superb Spanish, blissed-out loved-up slice of nu Balearic, Nu Yorican magic. The male vocal takes you to a hot summer's day in New York or Ibiza. Ambient house mixes, Latin soul and a capellas all create a wonderful EP which should be heard all summer long. Nice. **9** (TF)

Kerri Chandler

Dekasphere
Subwoofer

While Kerri created the template for much of what passes for the soulful end of London underground, here he shows his versatility. Four mellowish house moments which produce an introspective vibe not heard before, with basslines to hit your chest and vocals that lift the spirits. With creators such as Kerri keeping on, house ain't dead... We just got to shout louder!! **9** (TF)

Singles

Love Rec

Fun-Taz-Tic
Lupeca, Portugal

Pick of the three latest releases from Portugal's super-cool Lupeca. Written and produced by Lisbon's Pedro Passos, this is deep house, Guidance style. Funky rhythms, cool chords and inspirational instrumentation. Reef time, not peak time, as Phil Asher would say. Portugal as the new Norway, anyone? **9** (KM)

Oscuro P

How We Feel
TronicoSole

Put quite simply, the best TronicoSole single to date. Produced by label supremo Stevie Middleton, and featuring a host of Glasgow talent, this is the kind of thing that would sell by the truckload if the label said Guidance and the artist Kevin Yost. So anyone into either of those, check it out. **8** (KM)

Fritz Valley Project

Coffee Break/Penguin's Flight
Transfusion

From Karlsruhe, Germany, this is produced by Frank Impink and Plastic City/F Comm man Andreas Kohler and it's very good. "Coffee Break" is a cello-led house workout, perfect for propping up the bar, while "Penguin's Flight" is the one to check for some proper dancefloor action. Mood II Swing meets St Germain. **8** (KM)

Electric Soul

A New Song/Here Come One
People

Phil Asher and Luke McCarthy kick in with some prime-time mid-tempo house action. "Here Come One" is definitely the one for me. Marvin Gaye-style Moog, Rhodes and sax action over (what sounds like) some samples from Prince's very rude "Get Off". Raw and funky. **8** (KM)

Terry Callier

Love Theme From Spartacus (Roy Davis Jr Remixes)
Talkin' Loud

Roy Davis Jr takes this modern soul gem and flips it right into a "Gabriel" style break-house masterpiece. And the result is absolutely gorgeous. The kind of thing which should be ending nights up and down the country. Total class. **10** (KM)

Harry Choo Choo Presents Mongobonix

From Beneath The Earth's Crust
Nite Grooves, USA

Harry Choo Choo Romero drops his usual head-mashin' beatness in favour of some funky Armand-style and some killer live trumpet action. Clubbing and lounging in one. **7** (KM)

The Delaware Saints

Cross The Tracks EP
Humboldt County

Three disco head-scapes from Justin Drake and step-father Steven Roast! Justin supplies fat beats, Steven provides some twisted disco samples. "Urban Spaces" is the one. A kind of Mark Grant-style cut-'em-up. **7** (KM)

Pyroclastic Soul

I Want You
white label

When someone cuts up Marvin Gaye's "I Want You", you either wince or threaten to throw them into a Miami swimming pool. Well, prepare yourself, because this groovy vibey-as-fuck piece of house retains the spirituality of the original and still aches soul without a trace of Pinky-and-Perkyness. A fabulous lick of a fab original. **9** (TF)

Shaboom

If You Need Me
Shaboom

Don't know who the ever-so-soulful lady is, nor the producer who's managed to create a Nineties house cut with a mid-Seventies Northern soul vibe, nor who it is that plays some lovely jazz licks over the tight 'n' funky groove. Roots house from a real house label. **9** (TF)

Big Man

EP Volume II
Vinyl Peace, USA

Coming out of Toronto, this Greg Green-produced disco-flavoured trackhead EP stands head and shoulders above 90% of the "filter 'n' loop it" shite flooding the market. The references are cool and soulful, the rhythm's hard and funky. If you only buy one trackhead joint this month, make it this... **7** (TF)



Producer Profile

The man behind Size Queen, Unique and Club 69, Austrian house-master **PETER RAUHOFFER** reveals his production style

How would you describe your sound?

Hmmm... That's kind of difficult because I like lots of different things. You could say it's New York underground house with a kind of European flavour. Not typically New York, because I'm not from there, but definitely true to the New York style.

What were your first and last productions?

The first was Unique's "Danube Dance" and the last thing I recorded was House Heroes' "Magic Orgasms" on Twisted. Which of your records most describes you?

The Club 69 albums. Why? Because I know that I'm well known for the harder stuff, but those album

tracks, the ones with much more harmony and feeling, are what I'm really all about.

What's influencing you now?

The Seventies. It was a time when everything was about the feeling in the music. I'm also very Latin influenced. That whole NY tribal house thing. That's comes from living in New York and hearing people like Tenaglia, Morales and MAW.

Who have you most enjoyed working with and who would you like to work with in the future?

I know this'll sound strange but I always enjoy working with my vocalist, Kim Cooper. She has a great voice. As for who I'd like to work with in the future, it's got to be Madonna. She'd be the ultimate pop star to work with. She's always on the edge.

Size Queen's 'Music' is out now on Twisted

HOUSE

REVIEWS BY KEVIN MCKAY & TERRY FARLEY



* Vital Release

Seven/Hidden Agenda

Transmissions/Fish Eggs

Reinforced

The mighty Reinforced continues to smash boundaries with this breathtaking double-header. Seven's debut is a mesmeric journey through technoid synth architecture and stirring washes, held together by the deepest of minimal rhythms. Hidden Agenda flex their electronic muscles with some hypnotic spatial tweaking. **10**



Singles

System 4

Black Cell

Partizan/Funk 21

A long time master and someone we haven't heard enough of recently, Neil Trix delivers for this label collaboration with an absorbing slice of futuristic atmospherics on "Black Cell", building into a classic crashing explosion. "Hyper-Space" delightfully explores Detroit-esque waters with its vocodered lyrics and sliding synths. **9**

TNT

Let's Dance

Live

Trend

Check Dis Out

Live

A label that's fast establishing itself as a major dancefloor player, and here's the proof. TNT unleashes a slick funk bass stomper, highlighted by some neat filtered vocal. Over to Trend for more funk vibes as silky work Rhodes chords and swirling flutes erupt into a highly infectious bass groover. **8** (both)

G-Squad

Appliance

Cold Steel

G-Squad's own imprint picks up steam with a double header of ominous aggression, led by the tortured wailings, sci-fi fx and crunching tones of "Appliance", ably supported by a chugging snare workout. Turn to "Quantize" for some reverberating bass distortion and mechanical rhythms. **7**

E-Z Rollers

Tough At The Top

Moving Shadow

A meaty double package of mixes of this full-on jazzual extravaganza from the East Anglian duo packed with freestyle pipes and big brass stabs. Origin Unknown inject some typical bass disorder while Timecode provides a distorted electronic variation. To cap it all off, Dom launches a masterfully ruthless assault on "Synesthesia". **9**

Fusion Forum

Summer Mist

Reinforced

Dextrous and Tee-Bone enlist the help of Louie Green for the sultry guitar harmonies of "Summer Mist", gliding over chilled breaks and immersed in soulful string washes to capture the vibe. Check "No Boundaries" for spatial keys and booming subs, and "J-League" to find out what the guys do in their spare time. **8**

DP

Planetary Fusion

Cadence

Second outing for this fresh Torquay label, treading firmly in ethereal waters

on the seductive string expansions and rising synthetic tones of "Planetary Fusion" coupled with some energetic beat construction. There's a more celestial atmosphere on "Reminisce", led by a luscious spatial key hook. **8**

Stingray

Venom

Mix 'N' Blend

Latest from Kenny Ken's label, with some darkly-tinged jumping on "Venom" as agitated keys and subtle sax stabs let fly with a mechanical bass roller, speckled with crashing fills. More mysterious floor action on "Flight Control" with its eerie textures and growling bass fluctuations. **7**

Addiction & Carlito

Future Elements

Creative Source

Creative Source stalwart Carlito teams up with fellow Midlander, Addiction for a driving slice of freestyle jazzual wanderings, laced in silky keys, sax harmonies and soaring strings. "I Want You" follows with a further helping of key melodic and deep, loping sub tones. **8**

R Notorious J/Notorious Bear

Impulse

Trouble On Vinyl, USA

Good to see some home-grown talent appearing on the TOV roster. This duo fit the bill perfectly with the frenzied swinging breaks, sweeping rap snippets and booming bass switching of "Impulse". "Take It Like A Pro" keeps up the pace with some throbbing quirky bass manipulation. **8**

Jonny L

Moving Thru Air (Optical Remix)

XL

My favourite cut from the "Sawtooth" album gets remodelled by the mighty Optical in typical fashion with lashings of irresistible narcotic bass contortion flowing underneath dubbed-out chiming synths. Mr L himself takes on "Wish U Had Something" with ounces of distorted aggression. **9**

Tight Control Vs Jah Free

Elevator

Genetic Stress

The Essex label heads straight for the harder dancefloors with the pounding rhythms and moody rumbling bass overdrive of "Elevator", peppered with dark jazzual touches. Flip to "Air Dried" for a solid electronic chugger laced with melancholic textures and rasping noise explosions. **7**

Foul Play Productions

Synthetic Bitch

Partizan

In respect of Steve Bradshaw's tragic death last year, John Morrow continues the Foul Play ethic with a new name and a new partner in Neil

Shepard for the surging melodies and filtered techno mood of "Synthetic Bitch". "Golden Gate" raises the pulse with a feverish, dramatic double bass groove. **8**

Pish Posh

NY Undercover

Rawkus, USA

More unadulterated dancefloor action from across the ocean with "NY Undercover"'s moody piano licks, brass melodies and roaring rap lyrics launching into a riotous crashing workout drenched in earthquake bending bass sweeps. Flip to "Corrupt Cops" for mangled acid craziness. **7**

Amon Tobin

Permutation

Ninja Tune

Brazilian-born Amon Tobin gets the big remix treatment. Danny Breaks transforms "Permutation" into a dynamic surreal jazz epic as nervous key swirls and cinematic dialogue fight against nasty caustic eruptions over a sturdy break workout. Dillinja adds pounding machine beats to the twisted funk collage. **8**

Unknown

Man Of Steal

Urban Takeover

Urban Takeover has caught the jazz funk bug, bursting into a turbo-fuelled array of squelching funk bass hooks and overdriven acid madness that should keep the floors jumping. Flip

for an unrelenting power-bass monster that not even a huge block of Kryptonite could subdue. **8**

Tee-Bone & Leon Mar

Rezurrection

Creative Workz

An interesting collaboration for this label's debut and let's hope they team up again as "Rezurrection" embarks on a futuristic voyage through nervous atmospheric textures, phasing break explosions and a crisp synth bass hook. Check "Passing Phases" for a sub-heavy space jazz groove. **8**

Dope Skillz

Pink Panther

True Playaz

DJ Zinc dons his infamous disguise for some frenzied funk rambling with "Pink Panther"'s wah-wah licks and drilled roaring brass stabs letting rip on a charged electronic sub workout. Flip over for a more chilled atmospheric funk affair. **7**

J-Majik

Rotation

Infra Red

Mr Majik pours out the emotions, picking up where "Repertoire" left off, with a crescendo of searching string chords and heavenly harmonics undulating above deft rhythmic switches and thunderous sub-tones on "Rotation". "Klokwerk" injects a harder groove into delicate Rhodes licks for a sparse, mysterious mover. **9**

Label Stable

Simon Colebrooke and Caroline Butler tell us the revolutionary ideals behind **PARTIZAN** Recordings

What are your aims?

Just to put out quality music. We don't want to just concentrate on drum & bass. We want to have an open mind to the A&R side as you can hear from our first few releases and to make people enjoy and appreciate the music we're putting out, as well as taking the sound of drum & bass to a wider audience.

Which artists have you released?

To date we've released tracks from Future Engineers, Justice, Banaczech, Perfect Combination, Addiction and Foul Play Productions.

What are your plans for the year?

We've got material from Total Science, Deep Blue, Jazz Cartel, Neil Trix, Underwolves and Facs and remixes from Matrix, Omni Trio and Dom & Roland. There's a partnership album with Funk 21, another with Creative Wax in June called "New Perspective" featuring Freeform, Jazz Cartel, Underwolves and Justice, as well as a full Partizan album with future releases and big remixes. We're going to highlight some new drum & bass acts, established artists that we feel deserved better recognition over the years. What makes Partizan different?

Most people know our background and I think it's enhanced our level of determination. We put our reputations and livelihoods on the line and that's how committed everyone is to making this label really work.



We're also part of the One Little Indian Group, one of the biggest independents which still preserves that independent ethic but it's still got some wellie and faith in what we have to offer. Our name has political connotations. In the dictionary it means fighting for the party cause or spirit. What did you do before starting up the label?

As people may know, all five of us worked at Moving Shadow, helping establishing it as the great label it is today but now we just want to get on with what we do. Myself and Sean were there for eight years. Caroline was label manager for three years after doing club promotions for major labels as Lady Caroline. Paul was label assistant for two and a half years and Gavin was a work experience boy who came with us.

'Life Support' by Future Engineers, 'Synthetic Bitch' by Foul Play Productions, 'Black Cell' by System 4 and 'Pyramid 7' by Probe 7 are all released by Partizan this month

HARD BAG

* Vital Release

Hip Hoperation

VIP Volume I

Sharp

Possibly the sharpest Sharp twelve yet as the marvellously mad Malcolm Duffy joins forces with Alcatraz's Jean Phillipe Aviance for a too-gorge pumpathon. Vocals are by Kenny C, the stimulants are class A, and the razor-Sharp's slice of world domination is one notch nearer. 7



you're playing a mobile disco at an old people's home." That's what a famous jock said at DTPM, although, to be fair, the Gotel and Wand mixes aren't really that bad. Honest, guv. 7

The Hellfire Club

Bitch

React

Baby Doc and SJ take a trip on the darkside of NRG for this thrilling acid-laden chiller. Rumours abound as to the inspiration behind this Crowley-esque trancer, but tales of dominatrix, hallucination and insatiable desire seem particularly prevalent. Careful. 8

Mr Spring

Voyager

Manifesto

First out on Ireland's DT imprint, this tasty cut of bouncy techno is sure to do the biz for the Manifesto hit factory. Mr Spring is a name you may recognise from his reworkings of Josh Wink, Kathy Brown, Tin Man and Mary Kiani. Mr Spring, in fact, has sprung. 7

DJ Os 2 & Jon The Dentist

Vibrate

Boscaland

Vibrate, indeed. Whatever have the Dentist and Canadian DJ OS2 been

up to? One thing's for sure; it involved a severe case of mutual knob-twiddling. How else would the duo get such growlingly sexy, energy shuddering aural bestiality into 12 inches of vinyl? 7

The Fog

Been A Long Time

Pukka

The Fog, my arse. This is the Murk Boys, and as anyone who loves their house deep, funky and stateside will know, they're the mutts' nuts. There's one good reason why you should buy this re-release package; the others are Full Intention and Y Tribe. This track is extremely tuff. 8

Album

Various Artists

Fish Grooves: Advanced Beats From The Deep

Tinrib

A Captain Bird's Eye view of the fishiest NRG scorchers of the late Nineties (courtesy of the Tinrib stable) all rolled into a Steve Thomas breadcrumb coating. Serve with a dash of amphetamine, and sprinkle with amyl. Gorge! 7

Singles

Lectrolux

Mind The Gap

True Love

If you love sucking on the carpet, you'll love this Hoover-thon from Johnny Truelove, Commander Tom and remixers-of-the-moment, The Knuckleheads. Naturally, this is a top-notch angel dust busting affair, so switch it on and fill yer bags, boyz. Violently good. 9

Organ

To The World

Multiply

Well, we all love our Organs big, and this lot are gonna be huge, especially when they're blown (ahem...) in true harmonica fashion. Suffice to say Tony De Vit and Belgium's fierce Absolom and Fiocco have got into the remix action, making global smashdom a dead certainty. 8

Hyper Logic

Only Me

Tidy Trax

This label has been quietly producing underground classics for some time. Now it takes the escalators up into the mainstream with a fierce cut broken, oddly enough, at both Trade and Cream. Reworkings are served up by Rhythm Masters, Tin Tin Out, Matt Kootchi and Red Jerry. Tuff. 8

D-Disco

Twisted Disco

White

London's Mark Moore and Chicago's Mark Picchiotti rework the classic "Disco Kicks" and "Can You Feel The Force" respectively. So who comes out on top in this two city soundclash? Well, that's up to you, but this humble reviewer continues to find the best powdered beats Stateside. 7

Various Artists

Tripoli Trax Album Sampler

Tripoli Trax

Steve Thomas' "Set You Free", the unreleased De Vit mix of Rizzo's "Tic Toc", DJ Eclipse's "The Noize" and a new F1 reworking of The Knuckleheadz' "House Rocca" make this the best VFM twelve of the year. Hunt this one out at all costs! 9

CLS

Can You Feel It

3 Beat

Wipe your tears of joy away and savour this Todd "The God" Terry classic at your local dancehall now. Out now and remixed for 1998 by the Lisa Marie Experience, Perpetual Motion, and Industry Standard, it's still the original 1991 mix which gets us going in these parts. You could call us old-fashioned, but... 8

The Captain & Karim

Up In The Air

Tinrib

A monstrously hard choon with trademark hoover and wasp attacks. If this isn't hard enough for you, spin over to "Special Brew" on the flip, where hard meets very, very fast for a 169 bpm mindfuck. NRG gabba, anyone? 8

Bass Camp

Find Me A Love

Champion

The fun-loving campers from Leeds enlist the support of Knuckleheadz, Mr Pink (Liam Sullivan) and Burley to serve up one of the label's finest to date. If big, bouncy, monsta-laden fun is your thing, look no further. Already massive on fruitier floors. 8

Knuckleheadz

Raise Your Hands

Tripoli Trax

It's official. The long-awaited second Knuckleheadz single is just as slammin', huge, large, phat, pumpin', thumpin' and rinsin' as the first. Crank this gem of a slice of hard house up now and groove you fuckaz! Unmissibly fierce. 9

Ayla

Ayla

Additive

A superlative trance workout from Taucher, one of the production teams of the moment and the only one to take their name from a raver who popped pills in a wetsuit! (see last month's Phuture section) For more of the same mayhem, be sure to check next month's Red Light District cut. 9

Shazzam

Phunkee Muzek

Tripoli Trax

The Keith Litman original, only previously available on import, is finally here. So too, is the Experts mix, only previously available on acetate. Mix that with a Knuckleheadz mix (yes, them again!) not previously available at all, and you've got one fucking blinding twelve. Don't miss! 8

Perpetual Motion

Keep On Dancin'

Positiva

Originally out on green 10-inch, then snatched up by Positiva, this cut from Andy Manston of Clockwork Orange and Julian Napolitano of JDS uses the riff from DOP's "Here I Go" to blast effortlessly into the charts. The "Bangin' Club Mix" seems to be the hardbaggers' favoured option. 7

Kinane

Heaven

Coalition

"Head straight for the Tenaglia mix and don't bother with anything else unless

In The Bag

DJ SONIQUE steps up to the mic and croons her way through the vinyl slammers making music on her decks right now



"OBSESSION" by Lang is just lovely. For me, when you're on the dancefloor, it's a tune that puts a smile on your face. It's just so atmospheric you can't help yourself. It's got great strings and I've a soft spot for good strings, plus the breakdown comes back in to a lovely heavenly feeling. DJ Stewart's "Insomnia" samples Faithless' "Insomnia" - the strings come in towards the end, but the beginning's got this classic swooping bassline. Oh, it's also got the original rap on it as well. For me, this is hot - I guard this with my life. People always recognise it from the original, so as soon as it kicks in, people start losing it. I really like the Sol Brothers' "Son Of Bass" remix of Essence's "The Promise" which I don't think was on the original. I don't really know the Sol Brothers' stuff, but with this mix I actually do a health warning over the mic. Like, "If you've got a weak heart or you don't like heavy bass, leave now!" It's kind of speed garage with the best sub-bassline I've heard in my life. Up there with Van Helden? Nah, better. I don't know who it's by

but "Round And Round" has got loads of sirens, it's just total madness. And it's got that rap "Round and round and roundin'/Hear the house music pounding" [starts singing it]. It's the bollocks! I love to cause chaos with it. It's the kind of tune I'd put on at the start of my set just to say, "Hey everybody, I'm here!" Lastly, Bleep 'N' Booster's "Don't Stop" is almost garage-ish. Has it got any vocals? Nah, I do my own on that one! It just makes you rock, like when you just want to move to a bit of soul, something easy. It's just a wicked bassline, some drums and a woman going "Don't stop". Very old style.

DJ Sonique's 'Spell On You' is out on Serious this month

Checklist

LANG - "Obsession" (Additive)
DJ STEW - "Insomnia" (Funky Fresh)
ESSENCE - "The Promise" (Sol Brothers Remix) (white label)
UNKNOWN - "Round And Round" (white label)
BLEEP 'N' BOOSTER - "Don't Stop" (Nu Recordings)



only

the consciousness

of a purpose

that is greater

than any man

can seed

and fortify

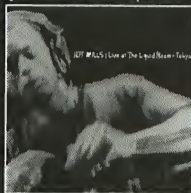
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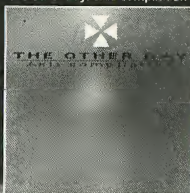
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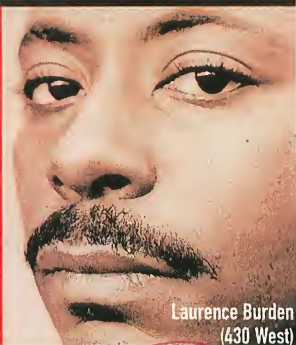
TECHNO

* Vital Release

Mad Mike & DJ Rolando/Octave One

Aztlán/Daystar Rising
Underground Resistance/430
West, USA

Two of Detroit's and indeed the world's best techno outfits together on one disc. Two legends united on black vinyl with two grooves so fat and funky they'd make Beelzebub himself repent his sins and pray for forgiveness. Basically, techno just don't come much better than this. 10



Laurence Burden
(430 West)

Klystron & Jenny

Platis

Riot City, Germany
The return of the partnership that brought us last year's "Love, Pain, Extasy". It's Jenny's fabulously mournful, enchantingly distant vocals that make the difference and send Klystron's beats soaring to the heavens and beyond. Electro anthem alert. 9

Flexible

Symptoms

Offshoot

After his slightly disappointing album for 100% Pure, Steve Rachmad is back in fine form with three very different versions of the same tune. The lead is a pounding 909 cruncher that'll suit harder floors, while "Emphasize" is almost techno-dub. The standout is "Somersault" with its rolling percussion and soaring strings. 7

Paris-Angels

Vibes

Serial, France

As is often the case with French releases, the four tracks here cover a range of styles. However, those of a tech-house persuasion could do a lot worse than check the second mix on the flipside. With its snappy, frequency-bending hooks, with dangerously low slung bass, it's a definite winner. 8

Miss Kittin & The Hacker

Champagne EP

International Deejay Gigolos, Germany
She's a go-go dancer turned DJ who plays "Blue Monday" alongside Jeff Mills and writes some of the funniest lyrics we've heard in ages. He's the moody keyboard player with a Soft Cell fixation and a head full of early Eighties robo-pop. Together they're like Yazoo with added humour and sex appeal. You have been warned. 8

MST011

Solar Kass EP

Maelstrom, Germany

Polyrhythmic electro that clicks, ticks and booms in all the right places. "Sneak" is dark, twisted textures, kinetic acid licks and moody pads contrast perfectly with the uplifting frequencies and deep bass of "Electric-i", before the flipside takes us into more familiar 4/4 territory. Stick with the A-side for some real elastic funk. 8

Appleheadz

Moontan EP

Reverberations

Asad Rizvi proves his versatility with an EP that ranges from stripped down P-funk to Latin stylings and Nineties jazz funk. In fact, the most technified track on offer here is the Killer Loop remix of "In My Sky", which, perhaps unsurprisingly, perfectly captures the swirling, bass-heavy intensity of the main room at The End circa 3am. 7

Susumu Yokota

Blood Of The Angel

Sublime

Susumu Yokota's far-reaching imagination is undoubtedly a large part of his appeal. On this EP he manages to flit from intergalactic space-jazz to Arabian dub via some discofied boogie beats. However the real winner here is Ian Pooley's splendidly driving mix of the title track. 8

Odori

Untitled

Odori

If you've grown tired of two-bar loops but still like tracks of a somewhat minimal nature, then Chris Duckenfield's yer man. Here he proves yet again that when it comes to assembling beats and basslines he's still way out in front. 9

Albums

Mannequin Lung

The Art Of Travel

Plug Research, USA

To call this unusual is something of an understatement. Downright weird is perhaps a better description as this not only joins the dots between dub, electronica, minimal techno and early Art Of Noise, but also seems to sample and construct rhythms from kitchen utensils, dustbin lids, clocks, drainpipes and God knows what else. Yep, it's mighty strange but surprisingly instant and enjoyable. 8

Steve Rachmad

Tons Of Tones

Fierce!

Previously released on U.S.O.A. but nevertheless notoriously hard to find, this (the album that spawned the classic single "Nocturno") is absolutely chock-a-block with filmic soundscapes, soaring melodies, dreamlike lullabies and rock solid beats. So if it's a toss up between this and Rachmad's recent album on 100% Pure, then go for this as it's way superior. 8

Sensorama

Love

Ladomat, Germany

Another absolutely stunning album from Germany's foremost production team - Jorn Wuttke and Roman Flugel. Call it techno if you want, but spiritually this is way closer to groups like Air and Thievery Corporation, only with a darker and more experimental attitude. One day, people, this lot will be revered. Be there now. 9

Singles

Peel Seamus

Elusive Souls

Delsin, Holland

Now that the UK's leaders of elegantly spatial melodica have moved on to pastures new, this splendidly serene four-tracker will suit those who still hanker after a bit of old style electronica. Okay, so it sounds just a bit retro and could easily have come out on Likemind or A.R.T. around 1994, but with music as beautiful as this, who cares? 9

Babel

B-Sides The Code Of B-Havtour

Electrolux, Germany

Electrolux have built a fine reputation as purveyors of exquisitely produced, perfectly packaged electro beat. The difference on this eight-track double pack is that a few of the deep space sci-fi dreamscapes have been underscored with some decidedly housey 4/4's which, if anything, makes for a pleasant change. 8

Cari Lekebusch & Alexi Delano

Jimmy's Techniq

Jericho

The first fruit from a new label set up to concentrate on "funky tech-house", which roughly translated means less drums and more bass, presumably. And with this heavily slamming, rolling three tracker already doing the business at clubs such as Subterrain and Technology, they are most definitely off to a flying start. 7

Puente Latino

Comin' Back EP

Primevil

Another mid-Atlantic, New York/Stockholm collaboration from Lekebusch and Delano and another floorfilling, no-nonsense three tracker. Slightly jerkier and more experimental than their "Jimmy's Techniq" release but every bit as funky, this perfectly captures the new optimism currently shaping techno dancefloors. About time too, really. 7

G-Flame & Mr G

The Stylus EP

Metalbox

With everyone from Justin Robertson to Terry Francis and erm... Mrs Woods raving about G-Flame releases, they've certainly made a lot of headway since last year's "Da Soul EP". And anyone who has heard any of the hard, disco-tinged belters from their latest double pack through a club system on a sweaty Friday night will know exactly why. But one last thing - just don't mention The Ad***t. 7

Fine As Wine Presents

Thé Electric Voodoo

Fine As Wine

A new Liverpool-based label with two very different takes on contemporary 808 b-boy culture. The lead cut is as hard as nails tech-stepper that sounds like Ed Rush getting into a scrap with Si Begg, while on the other side there's a way more traditional, but equally effective stripped down vocodered electro-fest. Good work. 8

JS

Ø1 (R)

JS

Not much we can tell you about this as it arrived unannounced through the post with no label info, no press release and no phone or fax number. What we can say though is that it is a lush, incredibly driving, slightly BC-influenced groover of the very highest order that originally surfaced last year as a one sided promo. Faceless techno splendour. And just what's so bad about being faceless? 9

Producer Profile

Tech hero **JOHN TEJADA** proves that it's not all purple oms, baby leaf salad and new hippy trance on America's West Coast

To say that John Tejada (pronounced Tehada) has a musical background would be something of an understatement. Born in Vienna some 23 years ago his mother was an opera singer and his father a clarinet player and conductor who gave him his first piano lesson at the tender age of four. He started DJing aged 12 after the family moved to Los Angeles and was making his first hip hop tracks soon after that. All of which goes somewhat towards explaining the highly musical nature of his tracks. Listen to any of Tejada's productions on labels like Multiplex, A13, Plug Research or his own Palette and you'll hear the sort of deep seated musicality that only comes with years of experience. "I like music to be intelligent," he says. "I like melodies. That's why I was always drawn to stuff like Black Dog and Plaid. People say my stuff has a Detroit vibe, but I was influenced more by British stuff that was inspired by Detroit, like the first Orbital album. I caught up with Detroit much later because still to this day it's almost impossible to find



those kind of records in LA."

Point taken. After all LA isn't exactly techno central. Does he feel isolated living there?

"It's definitely odd, there are no techno clubs or parties, it's all trance and breakbeats. But in a way I kind of like it."

His answer comes as no big surprise, because Tejada perfectly fits the classic profile of the backroom technician who's happiest left alone to make his music. In other words, a fine producer who'd rather be judged by his musical output than anything else.

John Tejada's 'Disruption' is out now on A13



BREAKS 'N' BEATS



* Vital Release

**ils**It's About That Time
Fuel

This should easily appeal to nu skool headz and big beat bods alike. There are elements of trance, guitars, dirty beats and the kind of sub-bass you'd expect from a label that totally

worships the sound. The sometime jungle partner of Solo has come up with a record that's funky, scary, hard, deep and dubby. A top class record that could be rather large. 10 (AF/RP)

Singles

Terminalhead

Cause And Effect EP

Push

This EP goes to show just how much Terminalhead have progressed since last year's spiffing "For Whom The Beat Breaks", weighing in with an excellent cutting edge release. Dark noises, funky beats, expert programming and enough variety in the tracks to keep things interesting. "Submission" wins by a nose, as it combines teasing breaks, sexy pads and a huge bass. 9 (AF/RP)

Kevin Aviance

Din Da Da (Hybrid Mix)

white label

A remix of a house tune that has, thank God, only got the "Din da da" vocal sample from the original. Although not by the Hybrid on Push (who've changed their name to Subphonic), it's an epic mix, taking you on an extremely well produced journey which gets darker and heavier as it progresses. 8 (AF/RP)

The Experiment

Point Blank

Hydrogen Dukebox

Ex-prog housers Doi-oi-oi undergo a sonic transformation with "Point Blank", kicking you repeatedly in the balls with its filthy electronic funk. Superb metallic beats mash you into submission while dub-infected chords mop your fevered brow. We're talking George Clinton meets the Advent in a dark alley with baseball bats and sampler. Fierce. 9 (AF/RP)

Minutemen

Signal To Noise

Tantrum

Ex-Inspirational Carpenters man Martyn Walsh and long-time techno producer Daren Mohamed met on Dartmoor at the KLF's sonic-tank extravaganza, so no surprises that this is neither handbag nor 4/4 beats, but all manner of roasted beats instead. There's a variety of tempos and influences which range from drum & bass to techno to film music. An ultra cool mix of real instruments and electronic deviance. 8 (AF/RP)

Skeleton

Nomitule (Bandulu Mixes)

Melt 2000

African band Skeleton get churned through the Bandulu blender. The remaining pulp is a wicked acid-tinged, tripped-out groover of a tune. Clean beats, deep acid squelches and tribal chants all go to make up a very effective cocktail. Simple yet really rather good. 8 (AF/RP)

Freqnasty

Underglass

Botchit & Scarper

From the loony who brought you the underground classic "Boomin Back

Atcha", a fresh feast for the warped, perverted and mentally unwell. "Underclass" is a stonking electro treat that's deep, dark, twisted, sick, rude, disgusting, deranged and downright offensive, but most importantly funky as fuck. 9 (AF/RP)

Equator

Equator EP

Slalom

This new label (only three releases young) seems to be treading fresh ground in a positive direction. This three track EP has a moody film soundtrack feel. Deep funky progressive grooves are met with haunting metallic sound effects (quite Tipper-esque). One for late nights. Also worth checking the previous "Modified Starch" EP. 8 (AF/RP)

The Scientist

Exorcist (Uptown Connection remix)

Kickin'

Classic hardcore anthem gets reworked by genius men-of-the-moment Uptown Connection. Far removed from the ravey original, the boys make use of the more musical elements of the cut, laying down their trademark Detroit pads and techno-edged razor sharp breaks. 9 (AF/RP)

Rhythm Division

Gimme Some Juice

Whole Nine Yards

First release from ex-Ceasefire men on their own new label. Haunting sirens that ricochet off the walls, bombarding any dance floor to great effect. One of those records that is almost truly excellent but let down a little by the breaks which are full and funky but somewhat dated. Wicked tune none the less. 8 (AF/RP)

Purple Penguin

Apollo/Dust

Cup Of Tea

Quite possibly destined for ever more to be the kind of crew to elicit phrases such as "erstwhile trip hoppers", "quite good, actually" and "got any skins, mate?", Purple Penguin construct a workable pair of standard instro-hop cuts laced with sundry horn riffs that will make for literally minutes of fun. But little else, sadly. 6 (KB)

Ghettoelectro

Bay Area Mud EP

Bottom Heavy

Ignore the lead track's winsome beat workout and head instantly for "Bay Area M.U.D.", a boisterous electro-techno monster which, while it relies a little too heavily on the 303 in these trad times, busts canny "Al-Naafyish" type moves. A third morsel, "Footprints", charts a similar but moodier course. 7 (KB)

Dub Pistols

Unique Freak

Concrete

Distinctly standard big beat from the crew whose kinetic live outings often

outshine their records. Big break, 303, anonymous US rap loop, yells, that sort of thing. A typically booming Danmass reworking, which is simplicity itself, improves upon this to some degree, but that's what remixes are for, aren't they? 7 (KB)

Pick & Mix Featuring Velvet Jones

Twisted Ska

Naked

A breakbeat ska track, just like the tidal wave of others that will doubtless follow in its wake! Except this works, largely because it's a stout break which underpins an undulating guitar line and massive dub washes which even Freestyler Matt Cantor fails to improve upon with his remix. 7 (KB)

Subsonic Legacy

Revolution

Disrepticant

Essentially a cover of Public Enemy's "Bring The Noise" done like Tricky did with "Black Steel", except with a drum & bass rhythm track which pounds along like a herd of enraged wheelbarrows. Check the Urban Takeover-style half time drops and a bulging dub on the flip. 7 (KB)

Emperor Sly

Rockit

Zip Dog

What's known in the trade as sacrilege. If you're going to remix something as visionary, brilliant and important as Herbie Hancock's proto-electro opus, then please don't make it

into a bolshy, caustic thug of a track with precisely none of the finesse of the original. Alright? 5 (KB)

Mucho Macho

Lightning

Wiija

Mucho EQ-tweak big beat treats across both sides of this highly appealing record, which is thankfully free of the tedious locker-room sweat and beer-breath superlarge pug-faced macho which seems to characterise much of the scene's current output. Sort of mucho non-macho, in fact. 7 (KB)

The Wiseguys

Ooh La La

Wall Of Sound

Nauseatingly hook-wise hip hop playing off a parping, pouting big band riff and a break as funky as James Brown's jock strap after a particularly energetic performance and a bad case of personal hygiene and... er, anyway, this bounces, spins and generally shows off very well on the dancefloor. 8 (KB)

Indian Vibes

Mathar (Remixes)

VC

Sandals-off hippie sitar twangathon, originally by Sixties "cat" Dave Pike, now resurrected after several years of peripheral dancefloor interest. Moody, dubwise mixes come from the Scream Team and Richard Fearless, though Brendan Lynch's sparkling, psychedelic lick is vastly superior. 7 (KB)

Ten of the Best

A double quintet of the things Swedish wild man of big beat RASMUS couldn't possibly survive without

Taking drugs and dancing

A very important activity for me. This is the best way to discover new music and have fun!

Relaxation

Afternoons in front of the TV with films and dance music magazines. Muzik, of course!

My mates

I just love spending time in the pub with my mates or watching films. "War Games" and "Back To The Future" are definitely our favourites.

My music

Especially when I'm in my studio and it's really happening - that makes me really happy. I'll never be alone as long as my music is there.

Bed

I love staying in bed. It never gets boring. If it gets boring, I just get up and do something different. (No kidding? - Ed)

Cats

I love cuddling cats, but unfortunately I'm allergic to them. I don't like Siamese ones or big fluffy ones either. Just nice normal ones.

Paycheques

So I can go out and buy things, such as electronic equipment.

Records

I love shopping for records, especially Stay Up Forever releases. I buy loads of second hand records, big beat, drum & bass, hip hop and soundtracks. A lot of acid techno as well.

Love

I love to give and receive love. I especially love being hugged by people!

"Friends" videos

I'm very happy to hear that they're filming more series of "Friends". It's very comforting to watch. I love it.

The album 'Mass Hysteria' by Rasmus is out June 1 on Bolshi



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ChickenEye

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out may 18th*

*the original speaker-busting block party
'dead husband' & 'my beatbox'
plus the next single
'i hate everybody'*



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TRANCE

* Vital Release

GrooveZone

Eisbaer

Positiva

OK, so it's hardly on the trance label of the decade, but there's a first time for everything! "Eisbaer", you see, is a progressive trance re-working by Belgium's DJ Ba-Back of a classic German Seventies New Wave cut, and with its smacked-out guitar riff and throbbing trance bassline, it's bound to be bang up your strasse. Massive. 10



Singles

Lange

The Root Of Unhappiness/Obsession

Additive

These stunning debut compositions from the 23-year-old Shrewsbury wunderkind were produced after hearing Oakenfold drive Cream wild. They are, explains the boy they're calling the new Vincent de Moor, "a homage to cutting edge trance and the DJs who play it." Nicely put. 9

Nucleus

Dark Horse

Atomic

We're not sure about the track listing on this one, but the heavily filtered A-side is just about outdone by the analogue euphoria of the flip. A new signing from Dragonfly, apparently... 7

BT

Remember

Perfecto

Quality epic trance from the man who brought us "Flaming June" and "Love, Peace And Grease". Once again, it's

the Paul Van Dyk mixes which are most likely to get the pulses racing on UK floors. A top notch tune if strong melodic lines are your thing. 8

Ominus

Psychic Race

Koyote

Miranda and Marcello Bonifacii are back with this darkly driven yet alternately weird and floppy synaptic soujourn. Flip "Saucer Dip", with its growling riffs and full strength sonics, is more of a regular floorfiller. Cool. 7

K90

Above The Clouds

Aquarius

They're calling this the 1998 rave anthem for the chemical generation, and judging from the amphetamines on display last time we heard this, we wouldn't disagree. Ylem and Esion God provide the reworkings. St John's Ambulance pick up the pieces. 9

Lumen

Way Up In The Air

Phantasm

US sonic experimentalist Chris Conklin rolls out stuttering lead lines,

hi-hat trills and mad FX rolls over a monstrous bassline of bubbling psyche funk. Flipside, "From 3 To 1" is a more fizzy affair, with layered 303 riffing and too-cool snares and hats. 8

Shamanic Tribes On Acid

Drugged To The Eyeballs

Kinetix

A must-check slice of punked-up psychedelia from the free festival freaks. For once, the track name says it all, and not to be outdone, the flip boasts the equally apt "Exploding Psychedelic Rainbow". Far out, fucked up and very, very fine. 8

Man With No Name

Vavoom

Perfecto

He may have sheared his once free-flowing mane and abandoned the tie-dye wardrobe, but Marty Freeland can still knock 'em out for the post-Anjuna posse like there's no tomorrow. For proof check "Vavoom", a summer stunner of purple-omed proportions. Tough. 8

DPOD

Panza

Flying Rhino

DPOD are Ilka Horlitz and Xanu, two demure young ladies from Hamburg with a taste for heavy, dirty, acid-fuelled Teutonic growlers. Not the first Germans to drive a "Panza", admittedly, but probably the first to do so on British dancefloors... 7

Marco Zafferano

Screamer

Silver Planet

Harder and more focused than last year's "He Was Once A Beautiful Woman", Marco Zafferano almost seems to be returning to his relentlessly tough Harthouse roots. His new album, "Minimalism", due to be released some time in the near future, should give us a clearer idea. 8

Sosa

The Wave

Additive

Subtle, strong, melodic and sonically rich, this cut has been licensed by Additive from Germany's Tetsuo stable and at last gets a full UK release. Taucher, featured in last month's Phuture section, serves up perhaps the mix of the package. An unmissable slice. 9

Albums

Various Artists

Enlightenment

Koyote

A superlative collection of psychedelia, twisted breakbeats and morning grooves outlining the past five years for Brighton's Enlightenment crew. Nine of the tracks, including Freekim's "Mid-Desert", Conka's "Oyo" and Blacklight's "Da Groove", are previously unreleased. 8

Synchro

Science Friction

Tip

Nine fabulous new tracks from Amsterdam, including the unmissable "Drugs And Babes", "Human Oscillator", "This Stuff Is Real", "Tamagotchi Killer" and title track "Science Friction" (which appeared on the recent sampler EP). Let's just say this lot kick harder than a mule on crystal meth... 8

Various Artists

Forever Psychedelic

Matsuri

The fifth Matsuri compilation album sees the label mix the best of traditional psychedelic trance (Prana, Quirk, XIS and Space Cat) with the big beat sounds of Scare Electric and the breakbeat-trance fusion of Digitalis. Top quality product and great value for money. 7

* Vital Release

Various Artists

The Best Of United Dance

United Music

After the massive success of "United Dance Volumes 1-6", I'm sure this "Best Of" will break the limits. The Force & Styles mix contains big classics like Eruption's "Surrender", plus their own "Heart Of Gold" and "Paradise". Mine and Vibes' back-to-back mix features upfront and current big tunes like Happy Rollers' "Music" and Bang The Future's "Shooting Star". 10



Singles

DJ Seduction

Leaving The World Behind

Hardcore Heaven

Seduction-sounding from the start, this has chopped breakbeats, sound effects and a DJ friendly intro. There's an excellent beat arrangement before the vocal breakdown and the beats crash back in with a solid thump. A quality tune from start to finish. 8

Brisk & Trixy

True Desire

JAL Premium

I reckon Trixy must have sneaked the BPM down while Brisk shot off for a

sunbed. At 168bpm, this is surely the slowest tune Brisk has done for a few years, but it's good to hear things below 170bpm for a change. All the usual Brisk & Trixy elements are there with off-beat stabs, reversed kick drums and a top vocal. 7

S-Scape

Express Yourself

Infinity

A female rap vocal kicks this off and all the usual percussion and kick drums lead into a fluffy breakdown before leading up to a drum & bass section with time-stretched vocals and drums. Back into the strings then, with all the usual happy hardcore sounds to the end. 7

The Two MCs

It's An Ardcore Thing/Scratchin'

Quosh

A sense of humour is definitely required here, with Charlie B's send-up of "It's A London Thing". The tune is actually really good with Charlie's vocals, some heavy bassline and some wicked beats. The flip has MC Storm and some amazing scratching vocal talents. A novelty record, but the quality is there. 8

Julcy Cuts

Volume 7

white label

It's obvious who made this, but I won't let the cat out of the bag in case they get in trouble. But what do you expect if you sample a massive chart hit? I usually hate this sort of tune, but this is definitely a big exception. It's going down a storm with its DJ friendly intro, excellent production, drum & bass section and brilliant arrangement. 9

Monty And Diskys

U Had It

Slammin' Vinyl

Featured on the album "Absolute Hardcore", this track pumps all the way with a heavy distorted kick drum, a harsh breakbeat, vocal rap stabs and grinding stab riffs. The vocal is a classic sample which should be obvious from the title, while there's an interesting bassline break in the middle which goes well with the vocal, breaking up the track nicely. 7

Ultimate Buzz

Bootleg EP

Bees Wax Recordings

Scotland's Ultimate Buzz are back with a new single. "Captain Jack" pumps away with a military-style vocal, "Euro Bounce" is not surprisingly a bouncy Euro track with MC vocals, "Wicked" is a typically Scottish sounding sparse bouncy track, while "Energy Time" is a fast piano tune with a naughty Run DMG sample. An excellent mix of styles. 8

Blatant Beats 4

Hard Harmony

Blatant Beats

Another one that's going down a treat with a naughty sample that everybody knows ("Sweet Harmony"). I could also get this person in trouble, but I wouldn't do a thing like that, as long as the price is right! The beats are hard and heavy, the riffs catchy and I'm sure this will be massive. 8

Album

Various Artists

The Sound Of Happycore Volume 3

Rumour

A double CD containing 12 full length versions on the first CD and a DJ Sy mix and scratch-up on the second. The track list is impressive, with tracks by Scott Brown, Dougal, Digital Manoeuvres, Bang, Demo and the man himself, Sy. 8

HARDCORE





* Vital Release

Carleen Anderson

Blessed Burden Album
Virgin

It's hard to choose between the old school and the young pretenders. Queen Aretha almost made it here above Carleen Anderson, but this lady's second outing for Virgin exceeds our wildest dreams. Her ballads are so seductively good, add some convincing lyrics and you've got perfection personified. Stunning. **10**



Singles

Mica Paris

Stay
Cooltempo

What a pleasant surprise. Stick the platter on the deck, then this wailing inspirational vocal hits you right between the eyes. The voice in question belongs to one of the most misused soul divas the UK has ever seen. This is her coming of age, and at last a production and a song that fits all the way. Welcome home Mica. **9**

Jackson Five Featuring Black Rob

I Want You Back
Motown

This all-time Motown party classic never fails to fill your floor, especially around Crimbo and New Year. Except Christmas was five months ago and April Fool's day is long gone too. Both Puffy and Motown should be hanging their heads in shame for this. Then again, why should they worry? Money talks, but it does also produce extreme excrement. **0**

Ali

Love Letters
Polydor

A debut single from a top album and perhaps the most commercial cut from it. Still, this young 'un has so much talent it hurts. This version comes with Linslee's proverbial and slightly over used P-Funk rideout, but it's the maturity of this old head on young shoulders that takes you where you want to go. Safe and then some. **8**

Brian McKnight

Anytime
Motown

There was a time a few years back when I would raise a glass or two to this voice from across the pond. In those days he could make grown men weep and ladies go weak at the slightest vocal whimper, but oh, how the mighty have fallen. McKnight's just matured into being totally boring. **3**

Peace By Piece

Nobody's Business
Blanco Y Negro

What exactly is happening in the world of r&b? Doesn't anybody write meaningful lyrics anymore? Is there

no soul to be found? And the vocals are sounding so bland as to be without colour. This does nothing and goes along the same old track. Very poor. **1**

Conner Reeves

Read My Mind/Nobody But You
Wildstar

"Father's Son" and "Earthbound" showed us there is talent in this tiny black box known as the UK. This follow-up single continues where the album and single left off. The formula is simple and works a treat – no boring samples, no whining vocals, just good songs produced with love and affection and a voice that makes you smile. **9**

The Mighty Bop

Feeling Good
Yellow, France

Take a walking b-line and meandering keyboard, then add Nina Simone's near-perfect voice, throw in some jazz fillers and you've got a near-perfect lazy soul song to while away summer nights. This is pure chilling music and head-nodding fodder. Dream on... **8**

Liquid Blanket

Complete Worries
People

IG Culture and the New Sector Movement coming on strong with a piece of infectious jazz-funk which is a rising force on today's floors. Yes, good music is back with a vengeance and about time. This separates the boys from the men who have their history, and these guys cannot and will not produce crap. Absolute heaven. **9**

Albums

Aretha Franklin

A Rose Is Still A Rose
Arista

Back in the day, Aretha was "The Queen Of Soul". Now, after a few years in the wilderness, she comes into full bloom with this faultless

collection of everything inspirational and more. To say this has 11 epic tracks would be an extreme understatement. The simple truth is every cut is a joy to behold. **9**

Montell Jordan

Let's Ride
Def Jam

So sad when you have it all and throw it away too quickly, as your five minutes of fame sink to the bottom of the pile. Such is the case with Montell Jordan. It's definitely not how we do it, and this album is on a downhill trip to nowhere. No songs, suspect vocals and very little inspiration. How the mighty fall! **2**

Various Artists

Vivo Vivo
Vivo

This is a brave attempt at releasing the pure contents to your unsuspecting public, regardless of trends or being part of the "in-crowd". A veritable feast of everything touched with the golden hand of jazz, this is the stuff that made classic clubs of London's Dingwalls and Manchester's Berlin. Top draw. **7**

Marcos Valle

Nova Bossa Nova
Far Out

When jazz dance finally established itself among the young mods' forgotten story, Valle was the instigator of dreamy Brazilian rhymes that conjured up hot beaches and bronzed beauties. 20 years on and nothing's changed, except the man is doing it infinitely better. Fly me down to Rio! **8**

Bobby Womack

Across 110th Street
Ryko

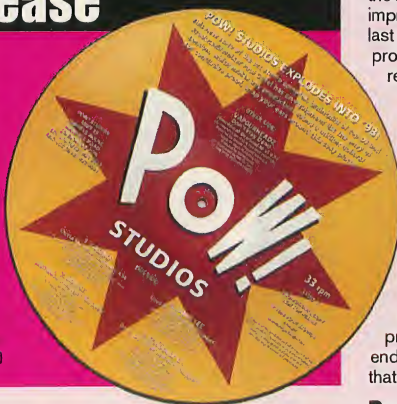
Timely reissue for this Womack/JJ Johnson film score from 1972, maybe because the title track is also prominent on the "Jackie Brown" score. This time, however, we're treated to extra bits. A glorious example of Mr Womack in full flow and firing on all six. **9**

* Vital Release

The Vapourheads

Don't Play Dead
Pow

Produced by veteran prog pioneer Paul Gotel and released on his new label, this looks certain to shake up the musical snow-storm and push the genre back to the fore with a most tasteful rendition of Björk's "Play Dead", which has even gained approval from the mental old bag herself. A rather large, summer in Ibiza, hands-in-the-air type thing. **10**



starry-eyed burler is one of the best of the crop and definitely shows a marked improvement and progression from last year's formulaic offerings out of probably the world's most E'd up region per square mile. **7**

Soundstation

Do You Feel It
Stress

One of Stress' best releases in a while, with every mix from Chris & James through to Big C and the stunning original sounding distinctly British and well suited to a peak-time slot in among one of Oakenfold's finest selections. Sparse and minimal programming combined with an endearing warmth make for a record that actually has space to breathe. **9**

Brown Acid

untitled
white label, USA

Floating about for months on import in limited supply for obvious reasons, this is a liberty-taking combo of Underworld's "Born Slippy" replayed over a couple of brainwashing breakdowns using Pink Floyd's "Is There Anybody Out There?" Nothing like a few cheesy bootlegs to piss off all the old farts! **8**

Propulsion

Liberty/Pressure
Limbo

A light and fluffy foray into the best moments of the finest cheeky little fellas you can get your gullet round.

"Liberty" flourishes heartily with the most jaw-defying washes and sweeps you could get your chin around, while "Pressure" is a posturing trancer which could poke you in the eye at 50 paces. **7**

Skynet UK

Clear Skies
Whoop

A quality debut for Skynet, taking a less obvious and formulaic step down the progressive cul-de-sac favoured by so many of the rookies in these days of music-by-numbers. Supported by Sasha, Lee Burridge and Quattara, this should find its way into many delta regions with its stealth-like qualities. **8**

Pink Bomb

Indica
Quad

The eagerly awaited "Indica" is Pink Bomb's slickest release to date on the brilliant Quad label. Side-A features the ethereal vocals of former Primitives singer Tracey Cattell, with the flip offering up the arse-shafting "Banging Concrete" and "Purple Krush" mixes. **9**

Future Rhythm

Thinking Of You

Vicious Vinyl, Australia
It was only a matter of time before the Aussies started punting back quality slates laden with their own inimitable optimism. Vicious Vinyl's probably the most prolific and has so far seriously slapped arse. This one's no exception, a vocal-coated glide capable of glazing even those of a most noisy disposition. **7**

Singles

Hard Buzz

Desire
Engine, USA

First heard in among one of the finest sets of this year's Miami Winter Music Conference from Victor Calderone, pretender to Danny Tenaglia's New York hard house throne. Mixing up European trippiness with New York hard house sensibilities, Hard Buzz' "Desire" strikes the perfect medium, but may take some dedicated hunting on this obscure US underground label. **9**

The Fog

Been A Long Time (David Alvarado
Remix)
Pukka

A timely re-release of the criminally ignored classic gets phunked up by LA's finest purveyor of sheer metallic rhythms and meticulously structured intensity. A limited edition promo to be searched high and low for. **9**

Fade

No Resolve
Fade, USA

Good to see the Orlando scene still as dedicated as ever with the recent slew of imports headed this way. This

* Vital Release

All Natural

No Additives, No Preservatives
All Natural, USA

Chi-town radicals All Natural have already blessed the world with "50 Years" and now return with an album of intense wordology, superhero mythology, post-Marxist hip hop ideology and swinging beats. Including a No ID production, it's an excellent package that deserves your ear. Oh, and it comes with a book, too. **5**



haps hard in a US stylee. Musically, the EP falls between pop and a more underground sound but without sounding uncomfortable. "The Truth" is a promising debut. **6**

Nebula & Nzarean

London Bridge/War

Ultimate Solution

Extremely talented East London female duo Naz & Nebula have been making waves live, and it has to be said, their lyrical styling is brilliant. Even if the track sometimes sounds a little loose, you can't deny the technical ability, or the achievement. **8**

Supercharger

Tick Like A Bomb

Indochina

You can only believe that an evil A&R blackmailed NSO Force to appear on this torrid plateful of cack. After an anodyne start things become seriously ridiculous and all round, half-cock, half-ass, Chemical-Bros-with-eight-thumbs horrid (meaning horrid). **2**

B.L.H.U.N.T.

Choke

Select, USA

Very odd piece of hip hop from Chicago on the ride-'em-cowboy tip. Sounds like it's in 6/8 so if you're

intending to have a hip hop tea dance, rush out and buy this - it'll be perfect for the fast waltz... **5**

KMD

Black Bastards, Ruffs & Rares

Fondle 'Em, USA

You could write a book about this. Many years after Elektra dropped KMD for entirely unconvincing reasons, you can at last get some of the tracks from the unreleased gem "Black Bastards" on vinyl. And they sound as fresh as you could hope. **9**

Albums

Das Efx

Generation EFX

east west

How the mighty are fallen. Das EFX had their moment, then sided with Parrish in the Big Dispute. Since then they've sounded more and more like wiggedy-wack, wiggedy-one trick wonders. This album's okay, but it's not really taking them anywhere they haven't been before. **5**

Big Punisher

Capital Punishment

Loud/RCA

Mate of Fat Joe and genuine large-ass, Big Pun has long established his prowess as a rhymers. This is a straight-up, no messin' long-player of hardcore hip hop (ignoring a couple of r&b moments) distinguished mainly by Pun's surprisingly nimble, stamina-soaked flow. **8**

John Forte

Poly Sci

Columbia

The Refugee Camp Allstar finally gets his own record released and it's an odd one. Verging on high-concept, new-idea quality, it never quite makes it and instead just doesn't come off. In fact, where some of the ideas go wrong (a "99 Red Balloons" melody, for God's sake) it can get quite ugly. **6**

Atmosphere

Overcast!

Rhyme Sayers, USA

More quality hip hop from Minneapolis. This has been out a short minute but is worth mentioning for its sta-fresh attributes. Funky in that East-Coast-in-the-Bay way, with good words to hold the interest, "Overcast!" and label-mate Beyond's disc are worth seeking out. **8**

Various Artists

Connected

3-2-1/Zero Hour

A diverting collection of hip hop and dubbish things tied together by an interest in a slightly electronic sound. The new Blackalicious track is phenomenal, Sha-Key & Priest rock it and check Datbu too. But the much-heralded new Ultramag track is ultimately, disappointing. **7**

Various Artists

Tags Of The Times

Mary Joy, Japan

Nice compilation of US underground stuff drawing on both coasts and on occasion combining them together. Some of the material will be familiar to most of you out there (Indellibles, Siah & Yeshua etc) but there are enough exclusives to excite. Smart - and yet only possible to produce outside of the USA. **9**

Imports supplied by Mr Bongo, 44 Poland Street, London WC1. Tel: 0171-287-1887

Singles

Fat Cat Kareem

Mr Megaton

Casino, USA

Subtle it isn't. Original? Not really. But it stinks something lovely. Just a huge fuck-off b-line, snapping snares and Kareem flooding through his lines like there's no tomorrow. Large. **8**

Kwestmann

Strategic

Def Jam

Yes, he won Talent 2000 on Westwood and now the world is his oyster. And it's gone bad. This is okay - super slick and r&b-tastic with a nice flow from the Kwest. Shame it's on what is now the naifest label in hip hop. Yes it is. **6**

Dilated Peoples

Work The Angles

ABB, USA

Excellent second single on ABB from the LA natives who grew up in the hotbed of the Underground scene. Perhaps not as straight-up, butterfunky as their brass-bobbed debut, this is still, just as hot as a summer day in Watts. **8**

The X-Ecutiioners

Raida's Theme

Ashphodel

Nice bit of East Coast hip hop that verbally is okay, but leaves you wanting more from Roc Raida. It's only when he starts cutting that the track really elevates into a class of its own. **7**

Samson & Swift

Watch Your Words

Conception, USA

A more Western sound from Seattle than on previous Conception releases, but with a little taste of the Caribbean, too. It works magnificently. Laid-back, but with enough full-on attack to get the head nodding and the mouth up-corning (hmm). **7**

Lost Island

Mic Life EP

Son

A sharp six-tracker from Nottingham, Lost Island specialise in quirky samples, a slather of humour and some East Coast-styled vocals. It's a winning little package, wrapped up nice and tight, and as a result, sounds suitably corpulent. **7**

Yeshua Da Poed

The Headbop

Rawshack, USA

It's Yeshua's turn out on the solo tip and he makes a very fine job of it, too. Over a falling, spooky bassline, a touch of vibes and some bassoonage, Da Poed flips through his words and makes a cut that bops yer head in more ways than one. **8**

Armada

Le Lifestyle Dans L'Abstract

Amm, Belgium

Straight outta Belgium, Armada rap harsh in French over a series of hard beats and melancholic, suitably abstract musical accompaniments. Stripped down and intense, it's a far cry from the usual Franco cack. **8**

Legend Aka Kama Kazi

The Truth

4Rap

From the Notts posse best known for the talents of Lee Ramsay, Legend

Heart of the Platter

ANTHONY MARSHALL Of Open Mic Recordings talks us through the ideas behind the "Lyricist Lounge Volume 1" project

"WE wanted to bring the Lyricist Lounge showcase that we do in New York onto CD and vinyl. It's a compilation of unsigned and signed artists. Two worlds merged into one - a lot of different collaborations. It just gave people the feeling of what it's like to be at a lounge as much as possible.

"I would start with Kweli's 'Manifesto'. It's just basically trying to set premises for what artists should be reaching for in terms of lyrics. And that's really what we were trying to get across with this album. Another song would be 'Body Rock'. It brings it back to where it used to be in hip hop where everything is not so violence-oriented. It's just about music, fun and lyrics and how you connect it all.

"Another track would be 'Lord Have Mercy' by DV Alias Khrist.

Basically that song hits me because it puts me in a trance every time I listen to it. When you really listen to the music and the lyrics and the overall vibe that that record puts out, it's a classic. I think it deals with a lot of different issues. All the ciphers that happen on the album were just like, 'We don't know what the fuck is gonna happen! That was real exciting. It's just energy. When it did happen we were all pleased and that was great. Last I'll choose the whole album. I love the whole package and how we put it together. I'm very happy with what we've done. Look for part two, because if you think this is hot the next one is going to blow your mind."

'Lyricist Lounge Volume 1' is out now on Rawkus



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SPEED GARAGE

GARAGE

* Vital Release

The Occasions Featuring Tyrone Henry

Stay (Booker T Remix)
Feetmove

As we all know, Booker's sound is very distinctive and we always seem to run out of things to say about his mixes because it's an individual sound, though one that's almost always wicked. Almost any artist who gets his remix treatment sounds great because of the elements he uses. Enuff said? 10 (KB)



but he's sure got a distinctive voice. Also love the bass sound that's been used and the nice phat drums. No wonder we've been bugging them for a copy for ages. This should do well and keep the boys in that advancing league of production teams. 8 (KB)

Lutricia McNeal

Ain't That Just The Way (Bump 'N' Flex Remix)
Telstar

Bump 'N' Flex come with another big rub, with that nice bumpy sound and syncopated beat that definitely keeps you moving. I'm sure this would sound bad with full vocals but sadly we were only sent the dub. 7 (KB)

Sunship

Heaven
Filter

Given to us at the Miami Winter Music Conference earlier this year on acetate, this has since been a regular on our playlist at Kiss FM. Sunship have returned with another monster. A soulful groove, sweet vocals and limited keyboard stabs ride over both the two-step and UK garage mixes, showing why this track is creating a buzz within the underground. Excellent stuff. 9 (MJL)

Zoo Experience

Got To Be Free (Remixes)
Klub Zoo

Featuring the vocal talents of Brian Chambers, the Zoo boys release the remixes of their own project. These come courtesy of UBQ (for the more soulful garage lovers) and London's very own Nu Birth, whose "Free Dub" mix gives the project more underground flavour with a driving groove and well-rounded production. 8 (MJL)

Lutricia McNeal

Stranded (Baffled Remix)
Telstar

Baffled seemed as though they were in hibernation, but now they've come out with this drivin' vocal dub remix with lovely little jingly-jangly sounds which sit back in the track and create atmosphere. The drums push the track along nicely. Thumbs up to dis! 7 (KB)

Sy Walker

Rising Temptation
Stone City Music

This new release from the boys from Brick Lane comes in four mixes, with the main mix coming in the form of Sixty Brown. The duo show good use of the vocals over some smooth keyboard riffs and bouncy bassline, and is proving popular with the pirate DJs. 7 (MJL)

Soul Asylum

Who Do You Love
white label

Never touch a classic, we say, but this one is not too bad – at least someone has sampled something different for a change. The vocal samples come courtesy of the old soul classic by The Intruders, which works well on the garage mix. Worth checking. 8 (MJL)

R.A.D.

untitled
white label

Not a lot of info on this one. In fact, absolutely none at all! Nobody's owning up to this soulful r&b track, time-stretched for the UK garage mix which is very much in the Booker T bracket. If you are the owner of the well-produced monster, do us all a favour and release this excellent track to the garage market. 10 (MJL)

Singles

Dimitri From Paris

Sacre Francais (Todd Edwards Remix)
Atlantic

Mr Edwards delivers again. Vocals are sliced, chopped and quartered over old-style drums and a funky bass with a

dash of chords. Perfect driving music that cruises along mellowly. There'll be no road rage with this one! 7 (KB)

Ramsey & Fen

Always
Bug

Played first exclusively on our show, we don't know the vocalist on this one,

Dream Date

Vocalist extraordinaire **DEBBIE PENDER** travels first class on the Muzik flight of fancy to her dream gig

Where would the gig be?

On Jupiter, on board a huge satellite, so we could reach all the other far out places.

How would you get there?

On a Suzuki 900 motorbike. I've actually got a 600, but I can't handle a 900, it's too big for me. It does nearly 200 mph so you wouldn't need no space shuttle. Who'd be on the guest list?

Michael Jordan – he's someone I'll probably never get to touch in my entire life. Mike Tyson – nice body and if I can handle a bike, I can handle him. Boyz II Men – all of them. And Puff Daddy. What would you have on the rider?

My favourites – Dom Perignon champagne and shrimp cocktails. I do love roses, so a dozen of them. And a masseuse on hand.



Who would be the support act?

Aretha Franklin. Or Chaka Khan, she's my absolute favourite. Who'd DJ to warm-up?

DJ Marley Marl – he's the last DJ I liked the most, though Flex is really good.

Which tracks would you start and end the gig with?

I'd start with Chaka Khan's "I Love You I Love You" and close with my new single, "Moving On".

Where would you go after the gig and who would you take with you?

I'd go to the Shelter in Manhattan for a dance and for company, I'd take AFKAP (Prince). I don't know why, because he has no body, but he's an excellent artist.

'Moving On' by Debbie Pender is out later this month on AIM:PM

Singles

Liquid Measure Featuring Jocelyn Brown

Take Me Up

Real Time Records, USA

For me, this was one of the best tracks played at the Magic Sessions during the Miami Winter Music Conference in March. Maurice Fulton and Jan Cooley produce a firing mix using a funky breakbeat aided and abetted by some crazy live drums, rumbling bass and subtle piano. The whole thing is beautifully elevated by the soaring vocals of Jocelyn Brown. 9

Urban Soul

My Urban Soul
King Street, USA

Roland Clark recites some emotive poetry about the demise of clubs like the Paradise Garage and the whole music industry in general. If he sounds angry, then he's got a right to be! Club

69 provides some slamming mixes which have been rocking many a dancefloor of late. 8

Mysterious People

Fly Away

Yoshitoshi, USA

Kings Of Tomorrow seem to be cropping up everywhere these days, continuing their quest for all things deep and dark on a vocal tip. The uncredited vocalist sounds very much like the impressive Julie McKnight. My favourite mix of this lot is the original which is perfect fodder for those late night sets. 8

Funkshun

Feels Good (Remixes)
Distinctive

Originally produced by boogie connoisseurs Ronne Herel and Steve Wren, this funk bass-led disco track now features Kenny T on vocals. This hot new mix by Funkshun is getting plenty of club and radio play, as well as those by Big Bang Theory. 8

* Vital Release

Bobby D'Ambrosio Featuring Michelle Weeks

The Day
Definity, USA

This is the second release from the Def Mix camp's label and once again, Bobby's on production and the ever-powerful Miss Weeks on vocal duties. It's got a similar vibe to "Moments Of My Life" and is yet another big club record in the making. 10



Black Beatniks Versus The Boogie Brothers

Do You Want Me

Pan

Wonderful female vocal, song and production which is completely retro and sounds as if it could have been made about 15 years ago (God I'm showing my age!). This is purist material if ever there was any and full credit goes to the Pan label for sticking to their guns with cuts like this. 9

MAW Featuring Louis Salinas

Pienso En Ti (I Think Of You)

MAW, USA

Ken and Lou continue the flava of previous tracks such as "You Can Do It" and "Through The Skies" with this Latino delight. It features the glorious Hispanic vocals of Louis Salinas and some marvellous musicianship spread over the "Latino Soul", "Nu Yoricana" and "Smoothed Out House" mixes. 9

Jose Nunez Featuring Octavia

In My Life

Subliminal, USA

Eric "More" Morillo's label manages to come up with another fresh vocal record. Produced by Nunez, who uses a fusion sample to provide the main hook and some punchy drums that make this ideal for peak time play. Morillo, Nunez and Harry "Choo Choo" Romero also provide a pumpin' dub. 9

Charles Dockins Featuring Sheila Ford

It's Alright

Soulboy, USA

The multi-talented song-writer and producer from Baltimore, Dockins, provides the goods once again this time with the highly talented Sheila Ford on an uplifting slice of heavy-weight garage. Superb song and refreshing production make "It's Alright" a strong contender for possible UK release. 9





* Vital Release

Heights Of Abraham

Electric Hush

ZTT

A chill out classic, but then what else could you expect with Fila Brazillia/Solid Doctor man, Pork's Steve Cobbey at the controls? Drifting delightfully in a Mediterranean ocean of sublime, sensual, northern soul, "Electric Hush" is the missing link between Air and Blue Nile, an album that entwines its soft tendrils around your heart and



squeezes it very, very gently indeed. It's got "Ibiza sunset anthem" written all over it. 10

Singles

Fire This Time

I Love Tha Future

Filter

Sounds of birds in summer pastures, sun-kissed cornfield breaks, a twinkle of piano, a piquant one-note sax and an ex-Black Panther doing the best lost-it hello-world monologue since Joni Mitchell on The Orb's "Little Fluffy Clouds". Simple ingredients, sure, but Fire This Time transform them into one very golden beauty indeed. Brilliant. 9

Back 2 Earth

Scanning The Surface EP

Laws Of Motion

Another entry into these pages for the Restless Soul boys Phil Asher and Luke McCarthy, as they pool their love of Seventies funk and soul into one ultra-cool laid back Blaxploitation jam that could quite easily sit on the soundtrack to some of Foxy Brown movie. Seductive in the extreme. 8

Papa Blue

En Velo

Puu, Finland

Third stone-cold killer in a row from Sakk'o's jazzier offshoot, capturing the spirit of down home log cabin blues players gettin' mean and soulful at some Saturday night shebeen in the Appalachians. "Matusalem" has a bassline dirtier and more low-down than a rattlesnake's arse, while help from Chicago's Maurice Fulton transforms "Luna En El Pampa" into a stratospheric jam. 9

Colein

Black 47 EP

More Protein

Irish folk music combined with spooky goth-hop might not sound like a great idea on paper, but the results are twisted enough to make Leila look like Celine Dion. Paul Freegard's production combines traditional Irish instrumentation with a sussed rhythmic flow, while Colein's wispy vocals up the haunted factor to extreme curdle. Different. 7

Nusret Fateh Ali Khan & Michael Brook

Sweet Pain (Remixes)

Virgin Promo

There were few voices closer to a truly transcendental state of mind than the much missed Ali Khan, so how Joi and Asian Dub Foundation can live with their pig's brunch remixes, heaven only knows. Fortunately, however, State Of Bengal once more prove themselves completely in tune with the necessary Asian chill factor and perform wonders with "Shadow" which send shivers down your spine. 8

Karminsky Experience

Exploration

Karminsky Experience Inc

The compilers of the superb "In Flight Entertainment" albums and London's kings of Sixties soundtrack swing prove they can cut it in the studio too. "Exploration" thrills harder than a night on the Soho tiles with Michael Caine, all psychedelic shag-shag groovy sitars and uber-funky drum breaks, while "Discovery" on the flip has clearly been at the acid punch once too often. Fab. 9

Kreidler

Au-Pair

Kiff SM, Germany

Magic, magic stuff from Germany's answer to Tortoise that uses all the usual post-rock trickery but heads out on a trajectory that's both unique and utterly compelling. Maybe it's the soaring strings. Or the skewy bass riff. Or the tight-edged funky drumming. Or the way the whole thing builds into the kind of climax the G-spot was discovered for. The next album should be blinding. 9

Angelheads

Havana Groove

Transfusion

A neat departure for the Transfusion label as producers Tim Davies and Ryan Smith root around in their old Jah Shaka crates and transplant the sound of digital dub into a Nineties breakin' workout that has "Skank like a bastard" written all over it. What Lionrock would sound like if they were produced by Mannaseh. 8

Jimpster

Interconnect EP

Kudos

Okay. Confession time. We're as bored as you no doubt are with this column endlessly banging on about how great Jimpster is. So we won't do it any more. If you haven't discovered by now, or you disagree, you are a worthless nincompoop and we fart in your general direction. If you have, then be warned. These three tracks are every bit as wondrous as his previous output. Rant over. 9

Komputer

Valentina

NovaMute

In a month of superb releases, here's another that just missed out on the top spot. Okay, so Komputer don't so much wear their Kraftwerk influences on their sleeves as rub them in your face until you're practically gagging on the smell of the musty Kling Klang studio, but track down the one-sided dub of "Valentina" and hear the wondrous sound of robots serenading each other in a manner that you'll find impossible not to adore. 9

Shantel

All I Want (Remixes)

Essay, Germany

A dinky little taster of Shantel's forthcoming album, the real winner here is the Uptight mix from Vienna's home of blunted cool. Chopped up, slowed down junglist breaks counterpoint the languid vocals for an aching tense torch song. Kreidler's minimalist remix sounds like Orbital on Valium. 7

The Sons Of Silence

Versus Ronnie & Clyde

Leaf

Soundclash vibes in da area, as two of our best homegrown beatfreak outfits each provide a new track, then remix the hell out of their counterparts. Which means more madness than an insane milliners' convention on mescaline, with Ronnie & Clyde's "Fire In The Hold" coming out tops with a crazily catchy slice of fried funk madness. 8

Albums

Ui

Lifelike

Southern Records

More North American avant-rock shenanigans in a Tortoise vein. Ui's trick is to use conventional instruments and make them sound chaotically weird, meandering from aimless, distracted grooves to rough edged psychedelia. Without the ineffable charm of Tortoise, however, "Lifelike" remains partially stillborn. 6

Guido Zen

Healthy Fuel Navigation

Pik 'n' Mix

Something of a disappointment from this worthy label. "H.F.N." is

inoffensive, airy and often suffused with a warm, hallucinatory vibe, as lethargic breaks are softened up with dreamy, Air-like melodies. But there's little sense of drama, passion or mayhem, and the last three tracks, where Guido heads for more experimental territory, simply jar against the smooth openers. 6

Loop Troop

King Of Disco'in

Different Drummer

Loop Troop does exactly what his name suggests: grabs hold of familiar breaks, beats and even the odd rap sample, and tramples all over them with giant FX machines, phasers and filters. It's clumsy, occasionally funky, but for the most part it's little more than instrumental hip hop jams to fill your set out with. 6

Dub Funk Association

Confrontation In Dub

Tanty

A series of remixes from the Association's first three albums that reflect their all-over-the-shop roots, from dub to house to jungle. On a downtempo tip are Mark B's slothful dopey hip hop take on "Dub Journey", Cabal's kooky electro version of "African Theory" and Shotgun Rockers going digital dubwise on "House Of Trance". 6

Koop

Sons Of Koop

Universal

Distinctive and unusual Scandinavian murmurings with all the kooky spooky pop sensibilities of Bjork, the enchanting vocals of a Sundays soundalike and the off-kilter production values of the Rephlex posse soundclashing with Vangelis. Beautiful, soothing and strangely compelling. 8

Label Stable

LEAF

Tony Morley, chief of LEAF, tells us about his tree-hugging label

What is the sound of Leaf?

Like nothing else you've heard before. We're eclectic in the true sense of the word - if I don't hear something new in a record, I don't put it out. We do everything from drum & bass to breakbeat to ambient.

Why Leaf?

Initially from the packaging. We like to get a bit of texture in it. Plus we wanted something that was organic, so you don't just think digital and electronic music. The records have got a life of their own.

Who's on Leaf?

Sons Of Silence, on the breakbeat tip. Actually, they're more on the bloody lunatic tip. There's really nowhere to classify them. They're our big hope. Twisted Science is Jon Tye, ex-MLO, who's done two singles for us. The first one was nine tracks from 200bpm gabba to a minute of drones. A Small Good Thing are three guys from London, Leeds and Hull who make very evocative music that fits right in with our "Invisible Soundtracks" series, which is soundtrack music for imaginary films.

What's been your biggest seller so far?

Probably either the second Boymerang single, or one of Sons Of Silence's singles. Will we end up seeing them on Top Of The Pops? I don't know - maybe if the record-buying public can get their head around them. "Bobby Dazzler" has been chosen for the soundtrack for the film of Irvine Welsh's "Acid House".

What did you do before Leaf?

I was the press officer at 4AD.

What's the Leaf masterplan for the rest of this year?

An EP from A Small Good Thing that's more extreme than anything they've done before. A Richard Thomas 7-inch, some stuff with Kieran from Frigate and another soundclash in the vein of Sons Of Silence Versus Ronnie & Clyde. Plus a compilation with Speedranch, an absolute nutter from Manchester which is very abrasive but with a real sense of humour.

'Classic Plant', a compilation of Leaf highlights, is released this month

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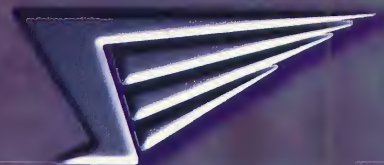
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Buried Treasure

Here's one that was made earlier...



Newcleus
Space Is The Place
 (Sunnyview US LP, 1985)
 Average secondhand
 price: £20

"Ladies and gentlemen, your attention please. Now boarding at Gate Six - Newcleus Spaceflight Number One. Destination unknown", announces a speeded-up vocoder voice on the intro to

this album. And it's a statement that would turn out to be way more prophetic than producers Joe Webb and Frank Fair could possibly have imagined. Because more than anything else, this 1985 album perfectly captures the spirit and sound of that fascinating interim period between the early beatbox escapades of Afrika Bambaataa and The Soulsonic Force and the techno/house/hip-hop explosion of the late Eighties. The time after electro's breakdance, BMX and Fila-fixated beginnings but before hip hop swapped its 808 beats and space suits for funk breaks and gangsta chic or mutated into its more serious cousin - techno.

Borrowing heavily from the cartoon psychedelia pioneered by Parliament and Funkadelic, and fusing it with their own intergalactic b-boy aesthetic, Newcleus were in many ways an exceptionally daft group. They rapped about cyborgs, Marvel comic book characters and "sucker MCs" while paying constant homage to the technology that made their music possible. They were 24-hour space-age party people at the frontiers of a technological revolution, and their multicoloured cosmic jams inspired as much derision as they did praise. But those who dismissed them missed out on some of the most powerful, original and influential music of the period. The rapping may have been utterly clichéd, but once you got past it, a whole world of superfly beats, funky basslines and sublime spatial strings shimmered through the speakers like a fleet of nuclear-powered space shuttles. And amazingly, tracks like "Teknology" and "Cyborg Dance" still sound every bit as funky-fresh and futuristic today as they did back then. So let's jam.

words Dave Mothersole

The inside track

**Record Shop
 Of The Month**

Rub-A-Dub

WHERE ARE YOU? 2nd Floor, Virginia Galleries, 33 Virginia Street, Glasgow. Tel: 0141-552-5791.

WHAT DO YOU SELL? Techno, house, hip hop, funk and reggae. Techno is our main thing, underground though, nae shite. We're all music heads in here at the end of the day.

ANY LISTENING POSTS? Three Technics decks and a CD player. We try and keep people happy with those and talking to them over the counter. We also sell accessories like mixers and cartridges, plus we've got our whole catalogue on the internet which sells all our stock. The website address is www.dspace.style.pipex.com/rubadub.

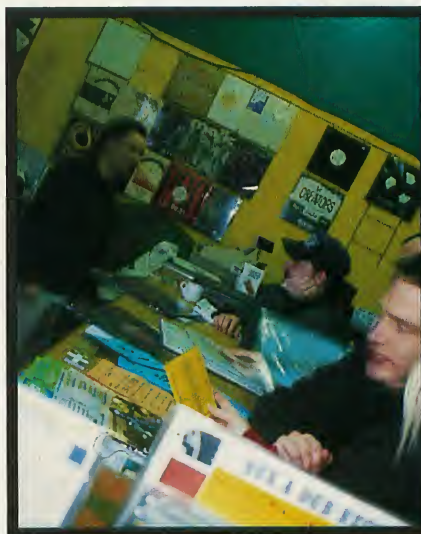
WHICH DJs MIGHT WE SEE PROPPING UP THE COUNTER? All the Glasgow mob like Slam and the guys from Pure. We also have a lot of visiting DJs

pop in, and we do mail order service for the likes of Weatherall and Alex Knight.

DO YOU SELL SECOND HAND RECORDS? Yup.

Old skool house and old skool techno like Network. There's also a constant sale of stuff that's just out of the racks too. If we've got an old Warp record or something though we'll just sell it cheap. We're not into skanking people.

MIX TAPES? Just hip hop mix tapes. We also sell



t-shirts from people like Hard Wax and Underground Resistance.

WHAT'S THE STRANGEST RECORD YOU'VE BEEN ASKED FOR? Probably Prince's "Gett Off" last week, but it's not really that strange. People try and sell us some crap, like Cliff Richard records. We cannae buy everything.

WHAT RECORD IS CURRENTLY FLYING OUT OF RUB-A-DUB? "Donna" by Eric & Fidel on Triple M. Hold on... (Plays genius cut-up German techno record down the phone.) And "Like Weather" by Leila on Rephlex.

AND WHICH RECORD IS LYING THERE GATHERING DUST? Umm. We try and be as tight as possible ordering good records so that nothing really lies around for long!

THEY SAY: People come here because the staff are so good looking and because we can find stuff other shops cannae. We've also got a wee specialist for each style of music.

MUZIK SAYS: Home of the underground, Rub-A-Dub is pretty much Glasgow's music Mecca.



Edited by Frank Töpe

on hunting down rare vinyl

The record buyer's guide to:

Balearic

So there you are spinnin', cutting up and scratching the latest upfront tunes at a club when all of a sudden someone asks you to play "that Chris Rea tune?" You *what?* "What about Fleetwood Mac? U2? Mandy Smith?" Mandy Smith? What are you on about? Balearic, that's what.

Back in 1987, Rampling, Oakenfold and Nicky Holloway came back from the Balearic island of Ibiza buzzing from the eclectic musical hedonism of clubs like Amnesia and Pacha. They bred their own "Balearic" sound at the now legendary Shoom, Future and Spectrum. The party manifesto was "if it feels good, play it". This open music policy and a certain amount of "credible" dance remixes of rock, pop, indie and some otherwise extremely mediocre AOR artists gave the Balearic vinyl market a wider range of appeal and collectability than any other area of dance music. A 12-inch copy of NWA's "Express Yourself" will be as much sought after today by a hip hop collector as it would by someone who remembers it from the heady days of Shoom.

But because Balearic was a vibe rather than a specific style of music, it's very easy for some tunes to be passed off to gullible punters as classics of the genre. Before you part with cash make sure that obscure Curiosity Killed The Cat instrumental b-side was played somewhere a bit more fashionable than the Dog & Trumpet in Croydon. One man's Balearic is another man's Bon Jovi. Be sure what you want from the start. Don't forget a great many Balearic classics fall into the rock and pop categories, so it's worth checking out the less specialised shops, who may have that special tune at a bargain price.

It's worth hunting down a copy of "Balearic Beats Volume One" (ffrr 1988) which contains classics from the time like The Woodentops' "Why Why Why", The Residents' "Kaw Liga" and Code 61's "Drop The Deal". The recent Mastercuts "Classic Balearic" is a good guide to what's going on, and includes such 1989 favourites as the French dance version of Chris Rea's "Josephine". The following Balearic tunes from that era are still in massive demand today.

Ask Frank!

Trouble getting hold of that elusive tune? Calm down, have a nice cup of tea and write to Agony Uncle Frank Töpe c/o Muzik, Kings Reach Tower, Stamford Street, London SE19LS (E-mail: frank_töpe@ipc.com)

TECHNO fan Jon Paul Miles from Marbella has had his CD collection robbed and can't find a copy of Jeff Mills' "Live At The Liquid Rooms"! We all need a bit of Jeff in our lives, so the nice people at React and Phuture Trax wiped away a tear and are sending him a replacement. Hey! DJ Carl Chops from Dyfed can't find US independent hip hop releases in South Wales. You should call top London hip hop shop Mr Bongo, who deal in all manner of hip hop, breaks and what have you. To get on their mailing list send an SAE to Mr Bongo Mail Order c/o Craig, 44 Poland Street, London W1V 3BA. You can call them on 0171-287-1821.



1. CARLY SIMON "Why" (WEA 12-inch 1989)
Average second hand price £20.

A classy Chic production from Nile Rogers and Bernard Edwards. As Carly herself might put it, nobody does it better. Both the vocal and instrumental versions are fluffy end-of-night anthems that bob along in blissed-out melancholy. Also big at the Hacienda.

2. FLEETWOOD MAC "Big Love" (WEA 12-inch 1987) £20.

Arthur Baker lets rip with a prototype Italian house style remix. Very influential. Big tune! Big pianos! Big love!



3. BLANCMANGE "Living On the Ceiling" (London 12-inch 1982) £10.

We're not making this up as we go along! A middle Eastern-tinged classic from the inconsistent Eighties synth-popmeisters which set the blueprint for Fabio Parás' early vinyl output.

4. PIGBAG "Papa's Got a Brand New Pig Bag" (12-inch 1981) £10

The original lager anthem and a full-on trumpet extravaganza. After six pints of your favourite sherbet you'll be frugging like a demented native to this one.



5. BLONDIE "Rapture" (Special Disco Mix) (Chrysalis 12-inch 1981) £10

Before Madonna – if you can get your head round that thought – there was Blondie, queen of American new wave. Here she manages to get away with probably one of the crappiest raps of all time and still sound cool!

6. BOHANNON "Let's Start the Dance" (Parts 1,2,3) (Phase 2 1981) £10 each.

A classic trilogy of funky buttshakers from Seventies disco, dude. "Come on and do it, do it, do it" – yeah! Check out the harder-to-find Kervorkian mixes for the full spaced-out groove effect.



7. WESTBAM "Alarm Clock" (Low Spirit 12-inch 1990) £10

Wakey Wakey! Rock that head and get out of bed. The alarm clock from hell kicks off this chunky Germanic breakbeat monster. Sampled by Weatherall for his remix of My Bloody Valentine's "Glider". Which is pretty much all you need to know.

8. WATERBOYS "Whole of the Moon" (Ensign 12-inch 1985) £8

The jury's out on this one. Peak time Balearic classic or "let's lynch the DJ" rock fodder? Justin Robertson might be able to verify the latter.



9. THRASHING DOVES "Jesus on the Payroll" (A&M 1988) £12

Bargain bin rockers up there with Then Jericho and It Bites inadvertently knock out one of the most requested Balearic piano anthems on the b-side of the "Reprobate's Hymn" 12-inch. It was sampled by Bocca Juniors for "Raise".

10. THE CLASH "Magnificent Dance" (CBS 12-inch 1980) £12

"Don't you ever stop long enough to take the car outta that gear." From agit-punk rockers to disco dons in four years, they were probably the first rock band to say "There was always a dance element to our music". Sexy bass action. words Paul Kirwan.



S Scanners

Armchair Entertainment

Video Of The Month

As chosen by
James Hyman,
Senior Producer/
Director at MTV Europe



HARDFLOOR
Jack In The Box X-Mix
UK7, Germany

HARDFLOOR'S "Jack In The Box", the 10th audio-visual "X-Mix" release, arrives in timely fashion, just as we're all celebrating 10 years of acid house. Following on from previous video mixes by



Kevin Saunderson, Ken Ishii, Dave Clarke and Laurent Garnier, the Dusseldorf duo who were never shy of the little silver box have focussed on the old school

acid sound. So you get specially created promos for classics like Bam Bam's "Where's Your Child", Phuture's "The Creator", Armando's "Land Of Confusion", Fast Eddie's "Let's Go", Adonis' "The Poke" and Gentry Ice's "Do You Wanna Jack".

Long-standing leaders in this field, Berlin's Studio IK7 have taken a bold step with this one by not simply relying on stock-in-trade computer generated graphics to represent all this underground music. Additional film formats, mainly stock footage, are now combined with abstract imagery, while the innovative computer GFX design pushes the boundaries once more. A unique episode, both visually and sonically, in the DJ-Mix series.

Catch exclusive airings of "Jack In The Box" throughout May on MTV's Party Zone (Fridays, 7pm-9pm and 3am-5am)

WIN!!

We've got FIVE copies of this brand new Hardfloor video to give away. Stick your name and address on a postcard and send it to "Hardfloor You Know The Score" at the usual address. First five out the bag win. Deadline is Friday June 12. Usual rules apply. Don't forget to specify VHS or Betamax.

Screenadelica

We scream. You scream. Ice cream for Pike Bishop

KIDS, I ask you. One minute they're running with gangs, robbing stores, getting into scraps and worrying their mums sick. The next, they're shooting their debut feature film, getting phone calls from Steven Spielberg and hanging out with Oliver Stone. This is the world of Sal Stabile, a twentysomething former hood from Brooklyn whose debut - "Gravesend" - is a derivative ("Mean Streets", "Goodfellas") though nevertheless riveting tale of (low) life on the streets of New York. Shot in that cinema verité style so beloved of "NYPD" - all hand-held camera and grainy film stock - it's a bleak black comedy about a quartet of volatile teenagers (Zane, Ray, Chicken and Mikey) roaming the borough of Gravesend. When Zane inadvertently kills Ray's brother, they're forced to dispose of the body, but as the film progresses, the corpses inevitably begin to pile up. Although playing age-old riffs (the kids come from broken ghetto homes, hence their behaviour), Stabile's film works because of its energy, its claustrophobic urban setting and the writer-director's indisputable gift for story telling. 9



Gravesend: "What the hell are we doing in Kent?"

TOM DECILLO, he of "Living In Oblivion" and "Box Of Moonlight" fame, returns with "The Real Blonde", a sharp spoof on the entertainment business with Matthew Modine as an actor perpetually unemployed due to his (perhaps misplaced) pride. Various characters swim around him: Denis Leary as a self-defence instructor, Kathleen Turner as an agent, Elizabeth Berkeley as Madonna's body double and Steve Buscemi reprising his "Living In Oblivion" role as a distressed video director. The set piece alone - a rip-roaring take on life on the set of a Madonna video - is worth the price of admission. 8

TIM ROTH turns up in "Liar" as James Wayland, a smug, Machiavellian textile heir who may or may not have killed and dismembered a local hooker. On his case are two cops - gambling addict Braxton (Chris Penn) and cuckolded husband Kennesaw (Michael Rooker) - who become drawn into a series of mischievous mind games. As the games become more convoluted, we discover that this is not just a simple murder investigation but an elaborate study of power and social status, driven by one of Roth's finest performances to date and a labyrinthine script from writer-directors Josh and Jonas Pate. 8

PEDRO Almodovar returns with, of all things, a Ruth Rendell adaptation, "Live Flesh". Victor (Liberto Rabal) - whose birth on a bus in the opening scene is a glorious attention



Big chopper: Tim Roth in "Liar"

grabber - now aged 20, loses his virginity to heroin addict Elena. On a return visit, he ends up shooting a policeman, initiating a series of events which irrevocably change Victor and Elena. Like all Almodovar's films, "Live Flesh" is an acquired taste (ho, ho), but if you can accept the camp songs, the overwhelming kitsch and surreal juxtaposition of moods, you're in for a treat. 8

WOODY Allen fans should check the frankly hilarious documentary "Wildman Blues". Following Woody as he travels the world in his alter ego as a jazz musician, this is warts-and-all stuff of the highest order. One scene sees Woody's dad bemoaning his son's marital status. "Why couldn't you have married a nice Jewish girl?" he asks, seemingly ignorant of the fact the latest Mrs Allen, the distinctly un-Jewish Soon-Yi, is sitting opposite him. A fucking scream. Film of the month. 10

CHECKLIST

Gravesend - 9
The Real Blonde - 8
Liar - 8
Live Flesh - 8
Wildman Blues - 10
(Film Of The Month)

"Grrrnt, moan, etc. . . hang on, my pants are still on!"





The Playpen

Artificial intelligence? Or limited intelligence? Matt McEwan decides

RIGHT on time for the footie comes "World Cup '98" (PC, Playstation and N64). What can you say about football games these days? There's a standard that's nearly always met and if you have any friends they're good fun.



World Cup '98

It's the little things, like Lineker and Waddle joining up with Motson and Lynam for the commentary that count on this one. It's got all the relevant strips and players and there's also a feature that allows you to recreate classic finals. England 1966, anyone? 8

A fine jingoistic game next. Something that puts the Great back into Britain and gives you the

chance to have a pop at the Hun with "Commando: Behind Enemy Lines" (PC). Eye-popping graphics have you controlling a band of expert soldiers carrying out real time missions. Creep into an Alpine barracks, storm a ship, steal a plane. A fair amount of strategy is needed as the AI for the computer is right sophisticated. One of the best this year. 9

The other end of the computer spectrum lands you in the surreal, trippy scenario of "Kula World" (Playstation). Take control of a beachball navigating 3-D walkways in mind-twisting and screen-rotating puzzles. Incredibly simple as an idea, but after a few minutes you'll be hooked. A hypnotic soundtrack and increasingly tricky



Kula World

levels make this a surprising hit. You won't regret buying it and it's an ideal way to wind down from life and wind up with an addiction to the screen. 8

There has to be a mention of the collection of images entitled "Adult Manga Mania" (PC). If looking at erotic Japanese cartoon images is your thing then this is a must. If it doesn't tickle your fancy then you should take a look anyway, just so you know how strange some people's tastes are. 7

More Manga influences in "Ghost In The Shell" (Playstation). Animated clips based on the cult film frame a frenzied 3D shoot-em-up with all the usual power-ups and detailed levels. The world is full of tooled up machines and generally not a welcoming place. That's why your insect robot buggy thing is perfect for shimmying up and underneath structures firing missiles, happy as a pig in... 8

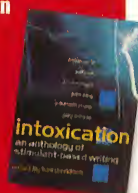


CHECKLIST

World Cup '98
(Various Formats) - 8
Commando
(PC CD Rom, £44.99) - 9
Kula World
(Playstation, £39.99) - 7
Adult Manga Mania
(PC CD Rom, £19.99) - 7
Ghost In The Shell
(Playstation, £39.99) - 8
Resident Evil 2
(Playstation, £49.99) - 9
(Game Of The Month)

Books

INTOXICATED - AN ANTHOLOGY OF STIMULANT-BASED WRITING
Edited By Toni Davidson
(Serpents Tail, £8-99)



The "chemical fiction" handwagon keeps on rollin'. But still those yawns - "Intoxicated" is a rip-roaring read because, thankfully, it's not just a lot of purple p(ro)sers talking about being on drugs.

Gary Indiana's "Where The Rail Meets The River" is a brutal exposition of gay sex. On acid. At a concentration camp. Lynne Tillman's "Beats On The Beach" shimmers with existentialism, and Jeff Noon is on top cyber-future form. Best of the lot is Bridget O'Connor's "Heavy Petting", where the domestic life of a goldfish mirrors a family's descent into dysfunctional chaos.

There's the odd duffer too - Irvine Welsh treads familiar ground and trails writers like John King and Gordon Legge in his wake. But for an introduction to some of the sharpest contemporary fiction around, "Intoxicated" is, well, intoxicating. 8
Calvin Bush

Click!

Web-sites of the month

Reviews by Jim Carroll (jimcarroll@hotmail.com)

Kraftwerk

www.kraftwerk.com

This is the bomb. One of the coolest sites you'll find anywhere online, the official home of those Kraftwerk chaps is a wonderful riot of funky Java fun, from the revolving globe to the ace robot who semaphores away to his



heart's content. With a list of upcoming live shows from Barcelona to Washington DC and a link to the official Tour de France

page, this is Kraftwerk at their wicked best.

Motown

www.motown40.com

The home of soul is 40 years old and to celebrate its big birthday, Motown has given us this swanky site. While Motown in 1998 is a bit of a big girl's blouse when compared to past glories, it's still a name to be reckoned with. The historical elements of the site are really good while the section on current activities tell you just what you need to know.

Uptown Records

www.uptownrecords.com

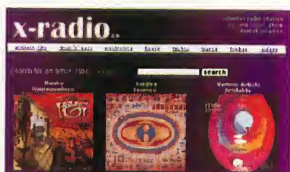
Known to many London record shop junkies as the store for that

special house touch, Uptown Records on the Net is a bit of a wow. Besides the usual information on what's available and how much it costs, you also get sharp-as-a-pin reviews and comments.

X-Radio

www.x-radio.com

One of many Internet radio-on-demand outlets, X-Radio plays you the tunes you really want to hear. Right across the board from



weird beats to radiowaves for the techno and house masses, this is one of the finest dance radio set-ups you'll find in your travels.

Breakbeat Era

www2.prestel.co.uk/lwtcdi/era/

breakbeat.era



Home of the Bristol drum & bass posse, Breakbeat Era will give you all you need to get by on the likes of Roni Size & Reprazent, DJ Die, DJ Suv and such labels as Full Cycle, V and Chronic. With loads of additional features like archived listings for various radio sessions, full discographies and biographies, Breakbeat Era is a bit of a wow for all drum & bass headz.



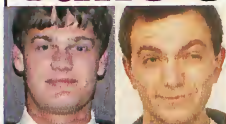
Edited by Ben Turner

Bedroom Bedlam

Bedroom DJs of the world: Be the next Carl Cox!



June Simon Lewis & Richard Posthill



Hip Hop/Eclectic Mix

Contact: Caldicot 01291-420-545

Personal Details: Simon is unemployed and Richard works for an insurance company.

Have you entered before? No. Richard just suggested we do it the other day, so here we are.

How long have you been DJing for? Both of us have been DJing for about six years. We've been friends for years. Rich used to be into house but now he's more into instrumental hip hop. I've been into hip hop since the start.

What has helped your career? I'm in a band and we've been helped a bit by people giving us gigs. Actually, I'm mostly influenced by videos of DMC competitions with people like Q-Bert and The X-Ecutioners. I've played quite a few places like The Blue Note and The Concorde with my band Undivided Attention, and Richard was playing while he was at college in Bradford. We've never played out together though.

Which clubs have you played at? The Concorde in Brighton, Café de Paris and The Blue Note in London, the Brunel Rooms in Swindon and a load of small clubs around Bristol.

Frustrations? From the point of view of music, a lot of records are really poorly produced and there's a lot of crap music out there. We haven't really tried to get any gigs yet so we haven't run up against too many obstacles club-wise.

Favourite DJs? Q-Bert, Invisible Scratch Piklz, The X-Ecutioners and The Scratch Perverts.

Favourite Labels? Rawkus, Stone's Throw, Soulside, Mo' Wax and Ninja Tune.

Club Classic? "Wrath Of Kane" by Big Daddy Kane.

Winning Tracklisting: Jeru the Damaja - "Wrath Of The Math" (Payday)... La Yellow 357 - "Return To Bates Motel" (Yellow)... Mighty Bop Featuring Louise Vertigo - "Un Jour" (Yellow)... Stasis - "From The Old" (Peacefrog)... "Space Station 243" (BBC)... "War Of The Worlds" (Columbia)... Depth Charge - "Sex, Sluts & Heaven" (DC Recordings)... Req - "Cars, Girls, Money Too" (Skint)... Rasco - "The Unassisted" (Stone's Throw)... Kool Keith - "Get Off My Elevator" (Funk Ass Records)... Disney's Christmas Carols - "Adventureland" (Pickwick)... Up, Bustle And Out - "The Revolutionary Woman of the Windmill" (Ninja Tunes)... Grandmaster Flash And The Furious Five - "Gold (acapella)"

(Elektra)... DJ Shadow - "The Number Song (Cut Chemist Party Mix)" (MoWax)... Product Of Da Neighbourhood - "Living in Brooklyn (Beautiful Race Smiling Face Mix)" (Junior Boys Own)... Mighty Bop - "Motor Psycho" (Yellow)... Eric B & Rakim - "Microphone Fiend" (MCA)... Depth Charge - "Hubba, Hubba, Hubba" (Vinyl Solutions)... A Tribe Called Quest - "Push It Along" (Jive)... UFO - "His Name Is (Deadly Mission Mix)" (Talkin Loud)... La Yellow 357 - "Jose's Wife" (Yellow)... Lalo Shifrin - "The Danube Incident" (Motor Music)... Kid Loco - "Sister Curae" (Yellow)... Attica Blues - "Blueprint (Bonus Beats)" (Mo' Wax)... Blackalicious - "400z for Breakfast" (Solelides)... Kid Loco - "The Bootleggers" (Yellow)... Depth Charge Versus Silver Fox - "Silver Fox" (Vinyl Solutions)... BBC Sound Effects - "Night Sounds" (BBC)... Latryx - "Balcony Beach" (Solelides)... Portishead - "Elysium (Parlour Talk Remix)" (Go Beat)... Bill & Ben - "Ten of Funk" (Harthouse)... Depth Charge - "Depth Charge (Bass It)" (Vinyl Solutions)... Screwball - "Screwball" (Hydra)... BBC Sound Effects - "Wind" (BBC)... Kung Fu - "Grasshopper" (Warner Bros)... Red Snapper - "Snapper" (Warp)... KRS-One - "Hip Hop Versus Rap" (Jive)... Dark Sun Riders - "Time to Build (Ultra Marsalis Instrumental)" (Island)... David Holmes - "Radio 7" (Go! Beat)... Cash Money & Marvellous - "Mighty Hard Rocker" (Sleeping Bag)... Kurtis Blow - "The Breaks" (Mercury)... Baby Buddah Heads - "Latin Joint (Original Mix)" (C & S Records)... X Clan - "Funkin' Lesson (Original Mix)"... Herbie Hancock - "Watermelon Man" (Columbia)... Air - "La Femme D'Argent" (Source)...

MUZIK'S BEN TURNER SAYS: At 47 tracks this must be the mix with the most cuts on it since Freddy Fresh's Essential Mix (about 200 odd tracks). Quality and quantity both shine through as this pair of Bristol's finest mix, scratch and double up hip hop, trip hop and jazz. Cutting from X-Clan to Herbie Hancock and then on to Air would make Coldcut blush. The whole hip hop dictionary has been studied, from Grandmaster Flash's accapella of "Gold" mixed over "The Number Song" by DJ Shadow to David Holmes' "Radio 7" sliding downwards to Cash Money's "Mighty Hard Rocker". Anyone with a love of hip hop will love their style. But so will those who're up for a party, those in the back room of a club or even those miserabilists sitting at home needing a new mix tape. So watch the flyers for these two names and go and support them. You won't regret it.

MR SCRUFF SAYS: Definitely a cheeky journey! They use hip hop as a base and veer off from there. This would go down really well at Eardrum or Off Centre. People can get their heads around house in two years, but to have a broad musical background incorporating jazz and hip hop is really time consuming. And to get someone who plays it well is pretty damn rare.



Runners-Up

2 DAVE ACKERS from Wigan (progressive house mix) 3 MICHAEL BRADBURY from Leicester (chill out mix)
4 JAMES ROGERSON from London (tech-house mix) 5 STEVEN McQUADE from North Lanarkshire (electro mix)

Bedroom Bedlam News

★ Birmingham's Circo bar has hooked up with Bedroom Bedlam to host a weekly night on Tuesdays featuring resident Steve Gerard. Each week will feature a guest from the winning roster, reflecting the night's eclectic music policy. The bar has just received a 1am license. Watch this space.

★ Winners DJ-K and Timmy S have collaborated on a forthcoming EP which will be released in Captain Mimmo Records. Good to see you hooking up.

★ Techno winner Rob Collman has launched a night called Phazed at

London's Ormond's venue. The first date on May 23 features The Idjut Boys and Terry Francis, while June 27 hosts Frankie Valentine and Nathan Coles. Collman also has forthcoming dates at Spank in Aberystwyth (May 29) and Outer Limits in Bournemouth (August 8).

★ Former drum & bass winner Matthew Anderson has given us a rundown of his career changes since collecting the top Bedroom prize in October 1995. A weekly show on Frequency FM, resident at Plastic People and guest at their new jungle night Balance, guest at Logical Progression nights at the Junction in Cambridge, and guest at Scream, PM Scientists, Movement, Galactic Sushi and the Impact night at Hollywoods in Ipswich.



My Bedroom Hell

by Dangerous Dave Pearce

My route into DJing was when I was at school and pirate radio was all the rage. One of the blokes in the sixth form worked on Radio Jackie so I went along and helped out behind the scenes. They also used to stage parties in south London so I went along to those as well. I had a couple of horrible cheap decks at home. I didn't have a mixer but I just rigged them up the best I could. At one stage I bought a mobile disco unit. My mate had the traffic lights and strobes and I did a couple of gigs with that kit. I did a wedding at the end of the disco era and everyone was coming up and asking for "Hi Ho Silver Lining". The money was good though.

The difference between club and bedroom DJing is that you need to get the vibe right. If you want to go into clubs and build an energy level you have to watch the DJs first so you don't just go "bang bang bang". You need to gauge the audience and that's gonna be different everywhere you go. You also need some key records that you can bring out if all else fails.

Those Who Rocked It

Performance of the month

Rick Hopkins at Outer Limits, Bournemouth

PAUL TEAR, OUTER LIMITS PROMOTER: Rick Hopkins was definitely one of the best guests we've had recently. He played between two really busy weeks, one with Dave Angel and the other with Billy Nasty so he was really up against it. But there was still a good crowd who came down. His music was excellent and completely unique. It was quite hard but very funky. Rick will definitely be playing here a lot more as well as coming to New York for our night with Muzik at Twilo.

Demo Derby

Home producers of the world: be the next Underworld!

NAME: SUMO ARSEMAN

CONTACT: 0115-956-5297

MUZIK'S VERDICT: We've had this joker in the Derby before and even then the going was good to firm. Now it's good and firm and his sound has matured sufficiently to let him off using such a puerile name. His first offering "Streak" is a topless wench of a breakbeat running pell-mell past rows of brass, guitars and percussion. This would not be out of place on Bolshi or Fused & Bruised or in Norman Cook's record bag. "Pond Life" on the other hand is slow-motion underwater adventure with a harpoon gun pointed at your delicacies. Spooky indie dub. 8

NAME: ROOT 2

CONTACT: 0171-652-4911

MUZIK'S VERDICT: The combination of programmer Daniel and vocalist Fiona comes up trumps with this sultry brand of street soul and downtempo torch songs. Fiona's voice lets her rap one minute, and whisper sweetly the next. "Drive Off-World" rides chuggy hip hop breaks and is highly infectious pop hop. "Who Do You Turn 2" mixes St Etienne instrumentation with Portishead and Massive Attack-like croonings. They can do this live too, so labels (Heavenly, Go! Beat, Melankolik) get moving. 8

NAME: SOLARPLEXUS

CONTACT: 0958-945-953/0181-743-9105

MUZIK'S VERDICT: Head noddies ahoy! Ninja, Kontraband et al should have this on their Walkmans. Band members Blackie and Julius mix and match copious amounts of sci-fi weirdness samples over hip hop breaks on "Moonie" with the excellent "OK Space Cadets" sample while "Skyscraper" thieves a Cymande bass and drum lick and overlays some jazz vibes and wandering breaks. Solid downtempo material and infectiously groovy. Like Root 2, Solarplexus have a whole tape of demos, all of which shine. I'll say no more. 9

Please send all demos to Rob Da Bank at Muzik, King's Reach Tower, Stamford St, London SE19LS

How to book a Bedroom Bedlam DJ

Bedroom Bedlam DJs are now being managed and booked via Plug. Please use the directory of names and styles in last month's issue and call 0171-837-6330 for further details.

Bedroom Bedlam charts

MATTHEW ANDERSON (former drum & bass winner from Essex)

- 1 UNTITLED Dextrous (State Of The Art)
- 2 ROLLERCOASTER K-Scope (Ignition)
- 3 PACIFIC STATE (GROOVERIDER REMIX) 808 State (ZTT)
- 4 MELT Sci Clone (Metalheadz)
- 5 GOING DOWNTIME James Hardway (Substance)
- 6 LOVE THA FUTURE The Fire This Time (Filter)
- 7 THRU THE HAZE (SUV MIX) Jaz Klash (Cup Of Tea)
- 8 MY AUNTIE'S ARMCHAIR (MATRIX MIX) Volcov (Sonica)
- 9 INTO THE SUN Scarlet Lake (Temple)
- 10 UNTITLED Carlito & Addiction (Creative Source)

PAUL WALLACE (former drum & bass winner from Norfolk)

- 1 FUNKTION Ed Rush & Optical (V Recordings)
- 2 TRANSCENTRAL CONNECTION 2 Various (Moving Shadow)
- 3 DATA LIFE Optical (Ad Hoc)
- 4 JAZZ STEPPING Rogue Unit (Labello Blanco)
- 5 TOUGH AT THE TOP E-Z Rollers (Moving Shadow)
- 6 BEAUTIFUL Subsequence (Audio Maze)
- 7 ABACADA Hoax (Audio Couture)
- 8 WALK IN TIME DJ Addiction (Partisan)
- 9 RIVER DRIVE Blue (Street Beats)
- 10 REMEMBER Perfect Combination (Partisan)

ROB COLLMAN (former techno winner from London)

- 1 UNINTENTIONAL Voice Stealer (Subvert)
- 2 REMASTERED 2 Acid Jesus (Klang)
- 3 DO IT A1 People (Hydrogen Dukebox)
- 4 SIXTH SENSE Wink (Ovum)
- 5 FLAT OUT Morgan Geist (Clear)
- 6 FAMILAMLY Plantastik (Kickin')
- 7 STRANDED IN DUB Deep Dish (DDR)
- 8 MUSHROOMS Marshall Jefferson (Soap)
- 9 THE EARTH EP The Deep (Basenotic)
- 10 VENGEANCE The Advent (Kombination Research)

How to enter

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with artist, track title and label, a daytime telephone number and a passport-sized photograph
- ★ Send all tapes to Ben Turner at Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any Bedroom Bedlam tapes. If you hear nothing, please keep trying with better tapes. WE LISTEN TO EVERYTHING!

How to Win!

ticket, you may think. Sadly not. £5 would barely buy us a glass of champagne, never mind a bottle. Try again, son.

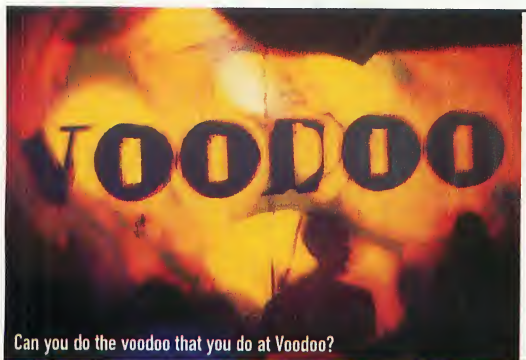
Max Melville from Kingston-Upon-Thames has got the right idea. Or not! When sending us the definitive speed garage mix tape he kindly included a £5 note fixed firmly to the tape. Enough to guarantee anyone a winning

Lucky Break

Promoter Claire Coombes tells us why Voodoo need you at their club

WHEN we started Voodoo five years ago we needed four residents and two of these were "talent spotted". We found Andy Nicholson on a sound engineering course and Keith Elderfield was playing at Back To Basics. Andy is still the resident up here and one of the best around. We've been sent a lot of tapes, but the new talent has been hard to use as the venue we've been in so far only has one floor. That only left enough time for one resident and a guest each night. Our new venue has two floors. We'll be playing techno on the top floor but the lower level will have a bit of everything from electro to deep beats and breakbeat. We're definitely interested in hearing from people, especially locals, who think they could play an interesting set downstairs.

Please send tapes to Voodoo, The Mardi Gras, 59a Bold Street, Liverpool



Can you do the voodoo that you do at Voodoo?

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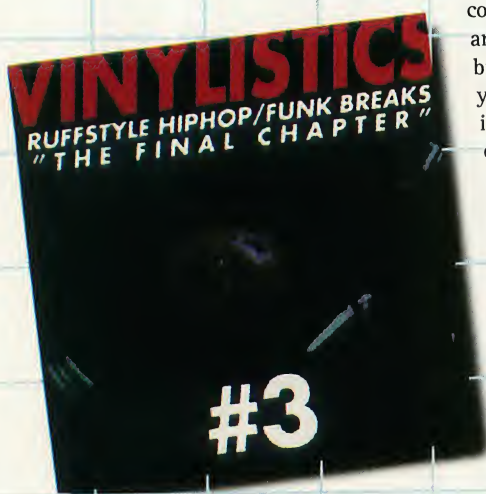
For details of the new Roland Groove range call the Roland Brochure Hotline: 01792 515020
Roland (UK) Ltd., Atlantic Close, Swansea SA7 9FJ.

Inspector Gadget **Mark Roland** road tests the latest top technology

CD Section

TWO huge slabs of sample mania this month in the shape of "X-Static Goldmine 5" and "Vinylistics #3"

"Vinylistics #3" tags itself as a collection of "ruffstyle hip hop and funk breaks" and it's not wrong. The double CD (one of them is a bunch of demos, showing how the loops can be built into full tracks)



contains over 1,000 eminently usable and groovy loops for constructing big, phat hip hop grooves and wishes you "happy DIRTY sampling". Dirty is the word, with enough fried chicken crackling over the loops for an authentic lifted-off-the-ageing-vinyl feeling that's so essential these days (guess those de-scratcher software packages aren't selling so well anymore. . .) Loops are given in their entirety first before being broken down into their little bitty parts for further deconstruction. All the loops are "interactive", which means that

despite being in different bpm's, all you have to do is tune them down or up in semi-tones and they will all match up. Ace, and very handy.

"X-Static Goldmine 5", meanwhile, is a mine of noises weird and wonderful. For your money you get 1,500 loops (squeezed in by plonking mono loops in each of the stereo channels), sequencing and blurts which have been generated by old analogue machines. They say they wanted to go "pure electric" with this part of the "Goldmine" series and boast that there's not one "real" sound in the whole shooting match. Add a distortion pedal (not that you need to with some of these ear-splitting electro-distorto noises) and you're

only minutes away from an early Aphex vibe. An ideal purchase for building towers of barking electronica in the safety of your bedroom.



'Vinylistics #3 - The Final Chapter' is £59.95. 'X-Static Goldmine 5' is £59.95 too. More details from Time And Space on 01837-841-100 or email: sales@timespace.com

Machine Of The Month

Pioneer RMX9

YOU know the scene. You've staggered home, moderately boxed off and feeling creative. Inspired by the turntable pyrotechnics of the DJ who has just entertained you, you feel the need to slap some discs and hone your skills. Trouble is, you haven't invested in the full-on Technics DJ deal (two turntables, mixer, amp and fuck-off great speakers) and anyway, a lot of your music is on CD. This is where the Pioneer RMX9 comes into its own.

Slipping neatly into the gap in the market between the club-oriented and unwieldy DJ set-up and the home hi-fi, the RMX9 is a neat hybrid of the two, with some extra bells and whistles for some pretty startling results.

The RMX9 is a "plug in and play" set-up which shouldn't baffle anyone with a passing knowledge of hi-fi systems. It looks and feels like a hi-fi, but includes some great features.

The most obvious DJ-friendly element is the inclusion of a separate unit which includes a cross fader, cue buttons and jog dials. This gives you remote control of the twin CD players and enables you to manipulate them in exactly the same way a DJ would in a club situation. There's also a bpm counter enabling super-easy beat mixing. Other features include Fader Start Play (overriding the pause button), +/- 10% tempo control, a sampler which can capture 2.8 seconds of sound for isolating loops and an FX section with delay, echo, auto pan, flanging, pitch shifting and "Old Record", which makes any put through it sound like, you guessed it, an old rare groove 12-inch!

You can go for either the mini-disc or cassette options so you can record super-high quality mix tapes and enter Bedroom Bedlam.

The RMX9 is £999 (cassette option) or £1,100 (mini-disc). For more information, contact Pioneer on 01753-789-789



DJ Culture

AFTER last year's inaugural success, DJ Culture is back for a second jamboree at Manchester's G-Mex shed for the weekend of May 30/31. While rock 'n' roll has a whole raft to choose from, DJ Culture remains the first (and only) expo aimed at the dance market. The stops are being pulled out this year to make the weekend a DJ playground with your every double-decked, home simplification and biz career query dealt with by a vast gathering of hi-tech gear manufacturers, big name DJs, record labels and all manner of other DJ support industries.

This year DJ Culture have tempted some big names to come along. Roger Sanchez will be popping in as will Allister Whitehead, Cutmaster Swift and Mr C. And that's not all. Other DJs who'll be lurking around include Mr Scruff, Tim Lennox, Rob Tissera, Lisa Lashes, L Double, The Flex Crew and Beat Foundation, who are judging the mixing competition (to be held over both days). Like last year, Gemini will host the mixing comp in their snazzy dry ice-drenched stand. If you want to enter, get down there early because the first 20 people to register get a shot at showing off for the judges. The prize is a trip to Paris for MixMove, accommodation thrown in, and a guest mix slot on Galaxy radio. For further details, call 0171-370-8229.

Workshops over the weekend include Celebrity DJ Skills, MIDI Skills, Sample Clearance, Female DJs - The Way Forward, Running Your Own Indie Record Label and The Future Of Dance Music.

As if all that isn't enough to keep you occupied for several months, there will be dozens of manufacturers showing off their new gear - the ideal opportunity to get your hands on the latest kit that's out there and make a merry old racket before you decide to part with your reddie.

Let's face it: if your idea of fun is messing about with records and machinery your head will explode within two hours at DJ Culture. If that sounds like a good way to spend your weekend, and there are worse, tickets are £5 and available by calling one of the box office numbers (London 0171-385-8687, Manchester 0161-828-1212 or Leeds 0113-278-0105). All visitors will receive a booklet of vouchers which give you over £30 of discounts, free admissions and two-for-one drinks at bars and clubs in Manchester throughout the weekend. Cheap accommodation deals are available for students (call the Student Village on 0161-236-1776). Find out more on the web site (www.eco.co.uk/poevent/djculture) or you can email them at djculture@eco.co.uk. See you there!



EQ

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Gemini: 01705-591-771
Harman Audio (Cubase): 0181-207-821-039
Intimidation: 0181-699-8885
Jamo: 01327-313-826
Kam: 01727-840-527
Korg UK: 01908-857-100
Numark: 01189-561-696
Pioneer: 01753-789-789
Quasimidi: 00-49-642-294-020
Red Sound Systems: 01494-429-321
Roland UK: 01792-702-701
Sennheiser UK: 01494-551-551
Spirit (Soundcraft): 01707-665-000
Technics: 01344-853-929
Terralec: 01702-547-571
Time & Space: 01442-870-681
Vestax: 01428-653-117
Yamaha: 01908-366-700

Dealers

Rose-Morris, 11 Denmark Street, London WC2H 8LS. Tel: 0800-376-9101.
Sound Control, The Elgin Works, Dunfermline, Fife, Scotland, KY12 7SD. Tel: 0800-525-260.
Percy Prior's Music, 31 Octagon Arcade, High Wycombe, Bucks, HP12 2HT. Tel: 01494-443-418.
Active Sound, 84 Queen's Road, Watford, Herts, WD1 2LA. Tel: 01923-246-282/444-599.
Sutekina Mail Order. Tel: 0800-371-129.
Sounds Live, 27/29 Dean Street, Newcastle On Tyne, NE1 1PQ. Tel: 0191-230-3422.
Music Village, 10 High Road, Chadwell Heath, Essex. Tel: 0181-598-9506.
Music Village, 86 Mill Road, Cambridge. Tel: 01223-316-091.
Dawsons, 65 Sankey Street, Warrington, WA1 1SU. Tel: 01925-245-422.
Sound Solutions (Computer Music Suppliers) Tel: 01403-732-606.
Electro Music, 82 Copley Road, Doncaster. Tel: 01302-369-999.
Andertons, 58/59 Woodbridge Road, Guildford, Surrey, GU1 4RF. Tel: 01483-456-777.
EMM Ltd, 679 Christchurch Road, Boscombe, Bournemouth, Dorset, BH7 6AE. Tel: 01202-395-135, ext. 130.
Intasound, 70 Narborough Road, Leicester, LE3 0BR. Tel: 0500-51-52-56.
Music World Sonic House, PO Box 400, Camberley, Surrey GU15 2YH. Tel: 01252 522677 or 24 hours: 0410-948-096 (Mainly second user at sensible prices, source for 303/909/vintage gear).

Fantastic Competition!

YOU can never accuse EQ of not giving you things. This month, thanks to the lovely people at Soundcraft, we have a huge giveaway-athon in the shape of a Spirit Folio F1 mixer and a pair of Absolute Zero monitors. Win this lot and you have a very fine pair of building blocks with which to start your home studio set-up in real style.

Spirit's Absolute Zero monitors are pro-standard boxes designed by Trevor Stride, the man behind the Absolute 2 monitor. The Absolute Zeros are rated at 95 watts RMS, but the main features for



the more boffin-inclined EQ readers are their high definition Linear Phase design, flat on- and off-axis frequency response, wide controlled dispersion, CAD optimised, low crossover, custom designed drivers, long throw 170mm LF driver, 25mm soft dome HF unit and a ported cabinet for extended LF response at all listening levels. For the rest of us, the speakers themselves are a smart red colour. Which is nice.

The Folio F1, meanwhile, is a high quality mixer in the tradition of Spirit's excellent Folio range. With digital sound quality, 16 inputs, long throw (100mm) faders for smooth fades and fine control over levels, three auxiliaries, powerful three-band EQs, switchable mutes for each channel and all manner of other features, the F1 is an ideal mixer for both home studio use and live situations.

Normally this lot would set you back about £600, but it can all be yours for a first class stamp and the mere few moments of concentration it takes to answer the following question. My, we're good to you. Okay, here we go.

The Folio mixer you might be winning in the next few minutes is called the Folio F1. What does the F1 stand for? Is it:

a) Formula One b) Fat One c) Fader 100



Answer on a postcard to EQ/Spirit Competition, Muzik, IPC Magazines, King's Reach Tower, Stamford Street, London SE1 9LS

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PUFF DADDY-AROUND THE WORLD(A.V.HELDEN)
TAMPERA-CAN YOU FEEL IT
THE DON- HORN SONG
DAFT PUNK 2X12-AROUND THE WORLD 98(M.A.W.MIXES)
SIZE QUEEN-MUSIC
BARABUS OD1-DEEPER
HYPERTRPHY-WHAT A BEAUTIFUL DAY
O R G A N -TO THE WORLD
BLUE AMAZON-NO OTHER LOVE 98
RUN DMC+NEVINS-IT'S TRICKY
MANSON-WIDE OPEN SPACES
DJ DISCO-DIRTY DISCO DUBS+WE LIKE DISCO SOUND
ROOS-INSTANT MOMENTS
PRINCE&BREAKNECK-WHEN DOVES CRY
MICHELLE GAYLE-DO YOU KNOW(FULL INT.+K-KLASS)
ROB BASE+NEVINS-IT TAKE'S TWO 98
CAMISRA-LET ME SHOW YOU(TALL PAUL MIX)
BABE INSTINCT-DISCO BASSES FROM OUTER SPACE
CONVERT-NIGHTBIRD 98(TIN TIN OUT+V DE.MOOR+187)
SEX-O-SO-NUKE-I THOUGHT IT WAS YOU
ENERGY 52-CAFE DEL MAR
SASHA+MARIE-BE AS ONE
SAM MOLLISON-CHRY(FADE MIX)
SANDY B-MAKE THE WORLD GO ROUND 98(DEEP
DISH+KNUCKLEHEADZ+T.D.E.VIT)
SNEAKER PIMPS-SPIN SPIN SUGAR 98 (ARMAND+187 ETC.)
NU YORICAN SOUL-RUNAWAY(ORIG+ARMAND RE-EDIT)
JAYDEE-PLASTIC DREAMS(ORIGINAL+REMIX)
THE SWIMMER-DJANGO+STAND UP
DJ SCOTT-WHY(HOW DEEP IS YOUR LOVE)
SALT TANK 2X12-ANGEL'S LANDING
CRYSTAL METHOD 2X12-KEEP HOPE ALIVE 98(BT+ANDY LING)
MARC ET CLAUDE-LA(MOONMAN+TAUCHER)
THE SHAKER-STAR 98(ORIGINAL+CANYON MIX)
SM TRAXX-LET ME SHOW YOU (SANDY B. BASSLINE)
JOSHUA-SOUL FLY(EVOLUTION MIX)
MARC VAN DALE-VERVE-TRANCE MIX
ROB BASE+NEVINS-IT'S LIKE THAT
CEVIN FISHER + ARMAND-THE WAY WE USED TO
ALCATRAZ-GIMME LUV
MIGHTY DUB KATZ-MAGIC CARPET RIDE+ALLTITLES
PRODIGY-EVIL LURK'S-ALL TITLES
BRAINBUG-NIGHTMARE+BENEDICTUS
KATHY BROWN+CJ BOLLAND-TURN ME OUT
BBE-DESIRE
GAT DECOR-PASSION
GOLDIE-INNER CITY LIFE(ORIG+RABBIT IN THE MOON)
CJ BOLLAND-SUGAR IS SWEETER(ARMAND)
SUNSCREAM-ALL TITLES
PERFECTO-BACK CATALOGUE
STRESS-BACK CATALOGUE
HARDKISS-BACK CATALOGUE
SHADES OF RHYTHM-ALL TITLES
RENAISSANCE-ALL WHITES JUNIOR BOYS OWN-BACK CATALOGUE
ARMAND VAN HELDEN-ALL MIXES+ALL MIXES
CHEMICAL BROTHERS-ALL TITLES

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CL5-CAN U FEEL IT 98+ORIGINAL
OUTLANDER-VAMP 98(FRANK DE WOLF)
CONTINUOUS COOL-AUTOMATIC
BLUR-SONG 2
SWERVE-LUCKY MAN (DANCE REMIX)
PUFF DADDY-ALL ABOUT THE BENJAMINS(ARMAND)
PULSE-LOVER THAT YOU ARE OVER DOUBLE 99 BASSLINE
LUCIDI-I CANT HELP MYSELF
MR SPRING-VOYAGER(ORIGINAL+REMIX)
TZANT-SOUNDS OF THE WICKEDNESS
ULTRA NATE-FOUND A CURE+FREE
CAMISRA+SUNGLASSES RON-FEEL THE BEAT(TALL PAUL)
NOVY+ENIAC-SUPERSTAR(NEVINS MIXES)
GREECE 2000-THREE DRIVES ON A VINYL
PLASTIKA-DISCO DANCING
HYPERTRPHY-JUST COME BACK TO ME
BASS BIN TWINS-VOLUMES 1+2+3
JUNGLE BROTHERS-I'LL HOUSE YOU(ORIGINAL+98)
SULTANA-TE AMO(DIWEED REMIX)
BUG KHAN-PLASTIC JAM-MADE IN TWO MINUTE'S(SPEED REMIX)
UBM-LOVING U
RUFF DRIVERZ-DONT STOP
U2-LEMON+SALOME+DISCOTHEQUE 3X12
Z-FACTOR-GOTTA KEEP PUSHING
WILDCILD-RENEGADE MASTER 98(FAT BOY SLIM+STRETCH+VERN)
187 LOCKDOWN-GUNMAN
DOUBLE 99-R I P GROOVE
PERPETUAL MOTION-KEEP ON DANCING
LSG-EXCERPTS E P+LSG L P
BT-REMEMBER(SASHA+MOOD 11 SWING)
DA HOOL-MEET HER AT THE LOVE PARADE
NATURAL BORN CHILLERS-ROCK THE FUNKY BEATS
VIPER-TITTY TWISTERIA NEW DAWN A NEW DAY
WINKY WAX PROJECT II-STATE OF INDEPENDANCE
JAMIROQUAI-SPACE COWBOY+COSMIC GIRL+HIGH TIMES
SERIOUS DANGER-HIGH NOON+DEEPER
MASTER'S AT WORK-TO BE IN LOVE
DUKE-SO IN LOVE(FULL INTENTION)
GUS GUR-PURPLE(SASHA+THE LIGHT)
DEPECHE MODE-IT'S NO GOOD(45)
NEXT GENERATION-DROP THE BASS
GISELLE JACKSON-LOVE COMMANDMENTS
DJ SUPREME-WILDSTYLE+HORNS OF JERICHO
CAPRICORN-202P(NALINKANE)
DAPHNE-CHANGE
CHICANE-OFFSHORE
SUENO LATINO-SUENO LATINO(ORIG+DERRICK MAY)
SPACE BROTHERS-FORGIVEN+SHINE
HARDFLOOR-ACEPERIENCE+ORIGINAL
KOS THE SUNSHINE BAND-GET DOWN TONIGHT
BANCO DE GAIA-DRUNK AS A MONK (R.I.T.M.)
HYBRID-SYMPHONY(N EXPOSURE 2 LP)
NALINKANE-BEACHBALL+TALKIN' ABOUT+PLANET VIOLET
BURGER QUEENS-BOOM+POUND
TORI AMOS-PROFESSIONAL WIDOW(ARMAND)
FUZZY LOGIC-OBSSESSION
SUPREMACY-ONE NATION
NATURAL BORN GROOVES-ALL TITLES
MANIFESTO-BACK CATALOGUE
POSITIVA-BACK CATALOGUE

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LIL LOUIE-FRENCH KISS+CLUB LONELY
HOUSE OF PAIN-JUMP AROUND
RALPHI ROSARIO-YOU USED TO HOLD ME
FARLEY JACKMASTER FUNK-LOVE CANT TURN AROUND
MR FINGERS-CAN YOU FEEL IT
A GUY CALLED GERALD+VOODOO RAY
YOUNG MC-KNOW HOW
IN DEEP-LAST NIGHT A DJ SAVED MY LIFE
AFRICA BAMBMTM-PLANET ROCK+ALL TITLES
STERLING VOID-IT'S ALRIGHT
GRAND MASTER MELLE MEL-WHITE LINES+THE MESSAGE
MARSHALL JEFFERSON-MOVE YOUR BODY
CE CE ROGERS-ALL TITLES
MASSIVE ATTACK-UNFINISHED SYMPATHY
KING BEE-BACK BY DOPE DEMAND
DEE PATTEN-WHO'S THE BADMAN
LEFTFIELD-NOT FORGOTTEN
MORE+3 GROOVES PTA-LET'S GROOVE
MAN PARRISH-HIP HOP BE BOP-BOOGIE DOWN BRONX
K-KLASS-RHYTHM IS A MYSTERY+LET ME SHOW YOU
AWESOME 3-DONT GO
ORBITOL-CHIME+ALL TITLES
UNDERGROUND RESISTANCE-ALL TITLES
MY FRIEND SAM-THE MY PLEASURE
ORANGE LEMON-DREAMS OF SANTA ANNA+TEXICAN
BELTRAM-ENERGY FLASH
2 BAD MICE-BOMBSKARE
ALISON LIMERICK-WHERE LOVE LIVES
RESEE PROJECT-DIRECT ME(SASHA REMIX)
METROPLEX+K M S+TRANSMAT BACK CAT
PHUTURE-WE ARE PHUTURE-ACID TRAX+SPANK SPANK
FUNKY GREEN DOGS-REACH FOR ME+ALL TITLES
SOUTH ST PLAYERS-WHO KEEP'S CHANGING YOUR MIND
FRANKIE KNUCKLES-TEARS
SPOOKY-SCHMOO+LITTLE BULLET
DAN HARTMAN-REIGHT MY FIRE
BELOVED SUN RISING+ALL TITLES
KRAFTWERK-NUMBERS+TOUR DE FRANCE+L P S
ROCKERS-REVENGE-WALKING ON SUSHINE
SLAM-POSITIVE EDUCATION
MARIAH CAREY-DREAM LOVER(MORALES)
TRUE FAITH-TAKE ME AWAY
ELECTRA-JIBARRO
SANDEE-NOTICE ME
HASHIM-AL-NMFIYSH
45 KING 900 NUMBER
NIGHTWITERS-LET THE MUSIC MOVE YOU
BITING BACK-SHE'S BREAKING UP
SHAWN CHRISTOPHER-DONT LOSE THE MAGIC+ANOTHER SLEEPLESS NIGHT
DAVE CLARKE-RED 1+2+3
SAM ELLIS-CLUB LONELY
ERIC B-PAID IN FULL
RON TRENT-ALTERED STATES
ACCAPELLA L P S IN STOCK
EURYTHMICS-SWEET DREAMS(DAVE ANGEL)
BANCO DE GAIA-HELIOPOLIS+DESERT WIND
CYBOTRON-CLEAR BANCO DE GAIA-LAST TRAIN TO
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DJ DISCO > DIRTY DISCO DUBS
DREAM ON > THE BEAT
DA PIANOHEADZ > DISTORTION
RUFF DRIVERS > DON'T STOP
BEASTIE BOYS > TIME TO GET ILL (98 REMIX)
MJ COLE > DESIRE
INDO > R U SLEEPING (98 REMIX)
WUBBLE U > PETAL (ORIG+98 REMIX)
ANOTHER LEVEL > DBL 99>ALONE NO MORE
RAMSEY & FENN > LOVEBUG
SIL > WINDOWS (SHARP 98 REMIX)
GROOVE CONNECTION 2 > CLUB LONELY '98
THE VERVE > BITTER SWEET (LAVELLE MIX)
PRINCE > WHEN DOVES CRY (98 REMIX)
PRINCE > KISS DA FUNK (98 REMIX)
BT > REMEMBER (SASHA + MOOD II SWING)
FIRE ISLAND > SHOUT TO THE TOP
TINA MOORE > AIN'T NOBODY BETTER
ULTRA NATE > FOUND A CURE
KRISTINE BLONDE > LOVE SHY
BYRON STINGLY > IT'S OVER
BE BE WINNAS > THANK YOU (M.A.W. REMIX)
PARKRIDE > CAN YOU FEEL IT
LUCID > CAN'T HELP MYSELF
SUMMER JUNKIES > I'M GONNA LOVE YOU
COTTON CLUB > SHAKERS SONG (98 REMIX)
VOICES OF LIFE > THE WORD IS LOVE
KAREN RAMIREZ > TROUBLED GIRL
PERPETUAL MOTION > KEEP ON MOVIN
TRICKSTER > MOVE ON UP
CLS > CAN U FEEL IT (1998 REMIX)
THE FOG > BEEN A LONG TIME (98 REMIX)
BOMB THE BASS > BOMB THA LOOP

DELETED HOUSE & TRANCE CLASSICS

FELIX > DON'T YOU WANT MY LOVE
TALIZMAN > ONLY YOU (CHRIS 'N' JAMES MIX)
TRUE FAITH > TAKE ME AWAY
SLO MOTION > BELLS OF NEW YORK
MOBY > GO (VARIOUS MIXES)
BROTHERS IN RHYTHM > PEACE & HARMONY
HUMATE/RABBIT IN THE MOON > EAST
SARAH MC LACHLAN > POSSESSION
MARTIN LUTHER KING > THE SPEACH
SASHA & MARIE > BE AS ONE
SASHA > MAGIC (BLUE AMAZON REMIX)
QUIVVER > TWIST & SHOUT
DEE LITE > GROOVE IS IN THE HEART
THE BUCKETHEADS > THE BOMB
ARIEL > DEEP (ORIGINAL + 97 REMIX)
GOLDEN GIRLS > KINETIC (ORBITAL MIX)
GAT DECOR > DEGREES OF PASSION
MASSIVE ATTACK > UNFINISHED SYMPATHY
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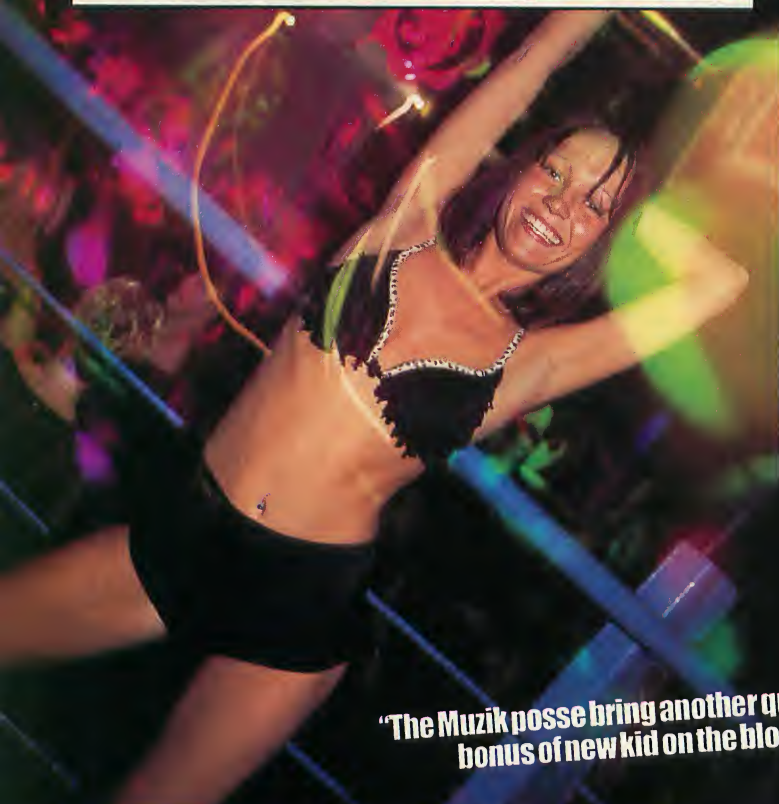
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63 clerkenwell road

turnmills

nights @
turnmills.



6³

clerkenwell road,
london, ec1

the
gallery

1

may 15th

danny rampling jeremy healy
lisa loud steve lee andy manston
eclectronica - carl clarke alvin c john tyrill

may 22nd

tall paul junior cartier judge jules
angel steve lee lottie
eclectronica - carl clarke johnny octopus
the six million dollar man club

may 29th

boy george danielle davoli alex p
steve lee darren christian
eclectronica - carl clarke dan & jon kahuna

june 5th

tall paul graeme park brandon block
steve lee craig richards
eclectronica - carl clarke kelvin andrews



heavenly jukebox

saturdays

2

may 16th

jon carter johnny moy
johnathan moore (coldcut)
the psychonauts richard sen

may 23rd

richard fearless alex sparrow & kirsty
mcara richard sen phantom beats
paul harte wildcat will

may 30th

jon carter richard sen the freestylers
j rock michael bonner nick robin

june 6th

jon carter richard fearless richard sen
bentley rhythm ace nick & robin

june 13th

richard fearless norman cook
david holmes richard sen it's on

INSOMNIA

EDITED BY ROB DA BANK



MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

MUZIK TOP 50 NIGHTS OUT

WHERE TO GO THIS MONTH MAY 13—JUNE 10



"Take my grandmother. No, go on — take her. HAHAAHAHA—HAAAAA!" — Karl Hyde provides intra-tune entertainment

1

UNDERWORLD

Friday June 5

Red Box, Dublin,

00-353-1-284-1747. 9-2am. £16.50.

Chance of a lifetime alert. Drop everything and book yourself in for (probably) the club experience of your life. Because here come Underworld, back with new material and fully tooled up for one of their legendary live shows. Not since Underworld's early gigs at The Orbit in Leeds, when the band were set to release their groundbreaking debut album to an unsuspecting public, have our favourite indie-dance band played in a nightclub such as the upstairs space at Red Box in Dublin. Usually home to the likes of Cream, Northern Exposure and Ministry Of Sound, tonight the troublesome trio of Darren Emerson, Karl "mad as a brush" Hyde and Rick Smith play to one of the most having it crowds in the world. Expect Darren Emerson to drop in untold acetates of new solo material between the live banter of Hyde and the guitar instrumentation of Smith, as the band jam yet another unforgettable live set. When it comes to live dance music, these boys are leagues ahead. And if getting to Dublin is a little too difficult, you'll be very pleased to hear that the band are set to play a very secret gig at a certain Northern club later in June. More details next month. Both dates are warm-ups for their Glastonbury appearance, where the band made their first ever live debut in the Experimental Sound Field many moons ago. They've decided to drop that set-up now. It involved clambering up three flights of scaffolding, taking lots of drugs and booze and hitting musical instruments for three days at a time while staving off drug-crazed hippies eager to clamber up the scaffold and find out where that awful noise was coming from. Now they just stare at Karl Hyde and wonder what on earth is going on in his head.

Muzik Box Office

MUZIK launches its very own box office this month, an opportunity for all readers to avoid hours of tedious queueing by booking club, gig and festival tickets in advance over the phone. In association with the Way Ahead Box Office, Muzik will offer tickets to the clubs/gigs marked in the issue as Muzik Box Office events. So whether you want to roll in the mud at Creamfields or dance until dawn at clubs all over the country, this is your chance to be first in the queue. Just pick up the phone, call the 24-hour Muzik Box Office hotline on 0870-12-12-700. All calls are charged at the national standard rate.

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

pic: RAISE-A-HEAD



Noodles

Those Who Rocked It

- Noodles at Twice As Nice, London
- Laurent Garnier at The Rex, Paris
- Paul Oakenfold at Submission, London
- Russ Morgan at Cream at B.A.S.E., Sao Paulo
- Terry Francis at Freaky Disco, London
- DJ Sneak at Bugged Out, Manchester
- Luke Solomon at Space, London
- The Dreem Teem at Zero Six, Southend
- Craig Richards and Lee Burridge at Tyrant, London
- Ed Rush, Optical and Swax at Movement, London
- Derrick Carter at Slam, Glasgow
- Daft Punk at Slam, Glasgow
- Evil Eddie Richards at Wiggle, London
- Elliot Eastwick at The Bowgie, Newquay
- Andry Nalin at Renaissance, London
- Fila Brazilia at Telefunkin', Cork

Those Who Lost It

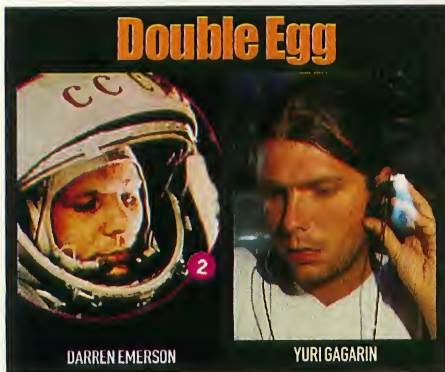
- Irvine Welsh and Howard Marks anywhere. Stick to the word processors lads

2 LONDON/BRIGHTON: ESSENTIAL

Saturday May 23

Brixton Academy/The Brighton Centre. 0891-230-190. 9-6am. £20 advance plus booking fee.

How I'm supposed to explain this with a head full of cold/booze/jack 'n' jills/chisel is beyond me, but if you know the V98 method of having two parties running simultaneously in two different places, then you're home and dry. Not so easy, however for the DJs who have to attend both events. London's part of the mini-fest brings da noize with three rooms. The Ultimate Arena has Carl Cox, Jeff Mills, Josh Wink, Sven Vath, CJ Bolland, Darren Emerson and Trevor Rockliffe. The Legends Of The Dark Black hosts Grooverider, DJ Hype, Kemistry and Storm, Mickey Finn, Fabio, Randall, Peshay, Andy Cand DBS with MCGQ. Going off in the Essential Big Beat Arena will be the Lo-Fis, Dub Pistols, Environmental Science, Adam Freeland, DeeJay Punk-Roc and Tony Vegas. Meanwhile, if



DARREN EMERSON

YURI GAGARIN

pic: RAISE-A-HEAD

you're in Brighton you get to experience the thrilling deck spectacular of Fatboy Slim, Cut La Roc, Midfield General, Lo-Fi Allstars, Indian Ropeman (live), Les Rhythmes Digitales, Touche and DeeJay Punk Roc. Anything for the weekend, sir? No ta, I think it's all sorted.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

3 MANCHESTER: COLORS

Saturday June 13

Nynex Arena. 0990-344-4444. 9-7am. £25/23

Always be a bit wary of these mega events as they can turn out to be you and half a million punters (okay, 8,000 on this occasion) stood in a tramshed with binoculars trying to find the end of the toilet queue. Anyroad, you'll never know until you've tried one and Colors promise us it will go without a hitch. Plus they've got Judge Jules, Paul Van Dyk, Jeremy Healy, Jon Pleased Wimmin, Dean Wilson and Way Out West live and that's just in the Golden room. Leave that and you'll bump into Rampling, Whitehead, Matt "Jam" Lamont, Graeme Park, Coxy, Emerson and the list goes on, like, man, uhh... Like the beat goes on.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

4 LONDON: CLASS OF '88

Saturday May 23

The End, 18 West Central Street.

0171-419-9199. 11-5am. £12/10.

As the title suggests we're going back in time here and that doesn't mean early cheese house, but instead the music that was laid down at the legendary RIP parties at Clink Street. For the first time since then, DJs Mr C, Colin Favor, Evil Eddie Richards and Kid Batchelor team up playing only the best Eighties house (still sounds dodgy dunnit?). Expect a lot of zimmer frames and grey hair (only jesting Mr C). Nonetheless the Eighties vibe continues into the Lounge Room with Frankie Foncett, Linden C and Tee Harris playing garage from the decade hairstyles forgot.

Other The End dates for your diary: Bliss (May 14), Ganja Kru (15), French Disco Filter (16), Bliss (21), Black Market Records (29) and Sound Of The Future with Karl Brown, Timmi Magic and Spoony (30)

5 LONDON: MAY MEMBERS PARTY

Sunday May 24

Ministry Of Sound, 103 Gaunt Street, SE1.

0171-378-6528. 11-late. £12/members free.

The moment you kick yourself for not having paid the paltry membership fee is when you find out Deep Dish would have been yours for nish, nada, gratis and completely free. Not only will you see the Washington duo but also John Kelly, Paul Jackson, the delightful Heaven (we mean her mixing, naturally), Jon Carter, Agent Dan and The Prodigal Sonz representing the FSUK breakbeat noise crew. Yup, bet you feel a bit of a member now don't you? Don't worry though. You're so small no-one will notice. Check below for some other stormers.

Other Ministry dates: The World Cup Warm-Up with Scotland Versus USA (Eric Morillo, Frankie Foncett and Jon Marsh) (May 16), Germany Versus England (Tom Novy, DJ Linus, Justin Berkman and JazzyM) (23), Italy Versus Jamaica (Ralf, Ricky Montinari, Massimino, Norman Jay and Frankie Foncett) (30), Paul Van Dyk and Heaven (22) and Old School Reunion with Grooverider, Colin Dale and Trevor Fung (29)

6 GLASGOW: PSYPHI

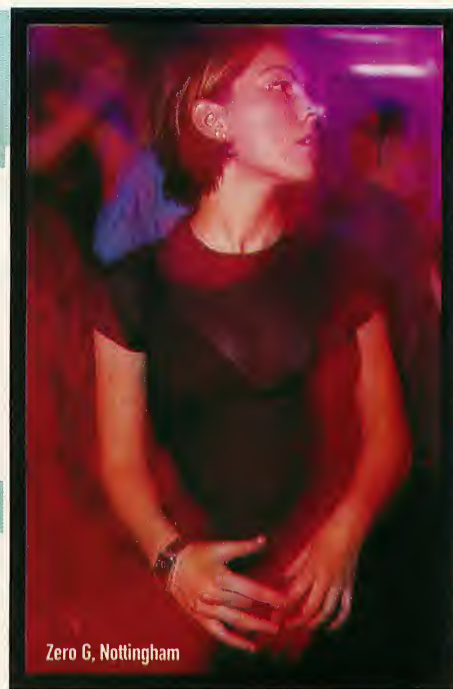
Thursday May 14

The Sub Club, Jamaica Street.

0141-248-4600. 11-3am. £4/3

Paul Cawley and Alex Horton reel in some choice guests playing the whole spectrum from hip hop, soul, and jazz through to drum & bass. Sounds awight, don't it? Well, it just got better when you find out that ladies and gentlemen, boys and girls, all the way from San Francisco come the crew they call Jurassic 5 and Cut Chemist. Very very hot live, apparently.

Other PsyPhi dates for your diary: Peanut Butter Wolf (May 28)



Zero G, Nottingham

pic: JAMIE B

7 BIG BEAT BOUTIQUE

Friday May 22

The Concorde, Madeira Drive.

01273-738-527. 9.30-3am. Dead cheap. Er...

Young Daniel and Jonathan Kahuna ride a wave all the way to breezy Brighton for a spot of shopping at the Boutique. Don't expect racks full of big beats alone though, there's the deli counter with slices of lush jungle, a nice funk paté and some olives stuffed with jazz. The booze counter, however, is overflowing and guaranteed to have you reeling. Our favourite is the man behind the meat counter, Damien "Leg Of Lamb" Harris - aka Midfield General - cutting up some beefy breaks.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

8 BIRMINGHAM/LEEDS: SUNDISSENTIAL

Sunday May 24

Pulse, Hurst Street, Birmingham/Club Europa, New

Briggate, Leeds. 0421-567-589. Midday - midnight. £17/15.

A double whammy of Sunday Bank Holiday nuttiness with the Sundisessential crew. Try and be a real clever dick and do both. Birmingham has Judge Jules, Tall Paul and Seb Fontaine, Tony De Vit, John Kelly, Sonique, Jon Pleased and the residents. If you're up north though you'll get to savour the delights of Tony De Vit (apparently there are two of them who look identical. There are also plans afoot to clone Healy and Coxy so they too can play in more than one place at the same time). Also on show is the lovely Sasha (who turned down his cloning chance because he's unique), Anne Savage, Rob Tissera, Craig Richards, Lee Burridge, John Henry and Mark Jarman. Let's have it.

9 LIVERPOOL: CREAM

Saturday May 16

Nation, Wolstenholme Square.

0151-709-1693. 10-3am. £10/7.

I'm not gonna go on about how ridiculously big Oakie's DJ box is anymore... But I mean, come on, you could have a whole battalion of DJs lined up playing fifty cued-up versions of the same tune in there. Either that or build a small adventure playground for underprivileged clubbers. You know, those poor kids who stand in the snaking queues that wind around Cream by midnight praying to catch a

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Club Gossip

Young Andrew Byrne of Kobayashi and Generis Records (no I haven't heard of them either but ne'er mind) got himself in a spot of bother the other night when he was expected to play a Sunday night live set at Appolonia in Preston. Where was he? Locked in the Avondale **SECURE UNIT** at the Royal Preston Hospital. Why? Because he was found wandering the streets of Preston **FUELLED TO THE EYEBALLS** on drugs and stapling posters up saying "Someone talked and no witnesses". He blames it on Sasha who was so good at Cream the night before (even playing three of Andrew's tracks) that he had to get right off his head. I don't know, young people today... Deller's Wharf nightclub, home to Az-Oz, isn't having much luck. Apart from only being granted a 10.30 pm licence on Bank Holidays, just as most clubbers are pulling on their **PANTS**, the club's lighting rig also recently blew up. How come? Because a very **PISSED MR JEREMY HEALY** threw beer all over it. Hope they made him pay for it. Rumours that the three clubbers intending to **CYCLE TO IBIZA** this year are actually true. They're leaving London on May 23 for a week's agonising trek and anyone wishing to bid them farewell should ring them on 0181-539-5951. Quite a lot of fun last month at **GOD'S KITCHEN**. After seeing the famous trapeze show, two lads thought it would be a right laff to repeat the death-defying stunt. Once they'd clambered 30 feet up though it wasn't quite so appealing and the two **SOFTIES** had to be rescued by a trapeze performer. Oh, those magnificent men in their flying machines - not! Tony De Vit had nearly come a cropper earlier in the night when one of the trapeze artists swung a little low and almost knocked our Tone out. He later said "That's the closest I've come to a **PUSSY** for years". What a complete and utter **RUDEBOY**. Hal **DAVE BEER**'s fundraising bash for his honeymoon came a bit of a cropper when not all the guests appeared to have opened their glue-lined wallets and coughed up, leaving a **PALTRY** sum for the happy couple. "Nevermind", quipped Beer. "It was a bloody good **CANE UP**". Ah, some things never change in clubland...

glimpse of Pauly so they can scream loudly and drop their handbags. Please please spare a thought for Nick Warren, Sasha, Paul Bleasdale, Dave Haslam and Les Ryder who don't all get that kind of attention and stand around kicking their heels all night in the windswept spare rooms. Remember a DJ's for life, not just for the Courtyard of Cream. Got that?

Other Cream dates for your diary: Paul Oakenfold, Jon Pleased, K-Klass, Paul Bleasdale, Harri, Les Ryder and Steve Lawler (May 23), Judge Jules and Jon Pleased (29) and Paul Oakenfold, Adam Freeland and Dave Seaman (30)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

10 SHEFFIELD: GATECRASHER

Sunday May 24/Saturday May 30

The Republic. 01902-837-007. 10-6am. £20 on 24th, £12.50/10 on 30th

A double dose of Gatecrashing within a week of each other. First up on Bank Holiday lunacy duty are (deep breath) Judge Jules, Tall Paul and Seb Fontaine back to back, Brandon Block and Alex P back to back, John Kelly and DJ Sonique plus the rezzies. Jon Pleased lends his tippy to Ralph Lawson and his mascara to Paper people Miles and Elliot in Room Two.

The following Saturday has Judge "Dread" Jules, Jeremy "Dennis" Healy, Alex "I Need A" P and Luke "Can't Think Of Anything" Neville crashing dem gates at this phenomenally sweaty and busy night out. Like two peas in a pod, these

nights should be picked out and swallowed whole before someone else beats you to it.

Other Gatecrasher dates: Tony De Vit, John Kelly, Parks & Wilson (May 16), Boy George and Chris & James (23) and Brandon Block & Alex P, Tall Paul and Mark Moore (June 6)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

11 SHEFFIELD: NY SUSHI

Saturday May 30

The Music Factory. 0976-828-278. 10-4am. £8/6.

Music of the best quality manufactured to order, night after night. NY Sushi is going from strength to strength at the moment with ace line-ups like this one. New Sushi resident Grooverider mounts the decks and rides off into some deep jungle while the excellent Q-Burn's Abstract Message hides out in his jazzy beats and deep house territory. The old skool come along for the ride too with Stuart Simpson and Grasscutter upstairs.

Other NY Sushi dates: Ashley Beedle, Derek Dahlarge, James Hardway and Christopher Bibby (May 16) and DJ Cam and The Idjut Boys (May 23)

12 LONDON: BRONX II BRIXTON

Friday June 12

Brixton Academy. 0181-932-3030. 10-4am. £8.

B-boys of the world, prepare for wood in the pants department as we break the fantastic news of one of the biggest comebacks ever. Yup, it's Afrika Bambaataa and Jazzy Jay in the place. And it's a residency! Based on New York's Roxy Club during the Eighties the breaks will be coming thick and fast from scratchmaster Jay and Bam himself. Apparently the only reason the gig took so long to happen is because they couldn't fit him anywhere else. I mean the man's name is the size of a continent, let alone the girth of his pants. The Funkin' Pussy Sound System will take over as residents in the main room and Global Communications will break the beats in the Circle bar. One definitely not to be sniffed at. Not in Brixton anyway, what with all those nifty bins overflowing and crusties marauding up and down the streets.

13 LONDON: TWICE AS NICE

Sunday May 24

Coliseum, Nine Elms Lane. 0171-272-4185.

10-late. £15/12 non-members, £12/10 members
Bank Holiday shenanigans with the speed garage club par excellence. Still hammering out those whoomping wah basslines, the only possible setback is that the basslines might spill your Möt, dahlings. Popping your corks this week are Spoony, Ramsey & Fen, Karl "Tuff Enuff" Brown and Danny Foster.

Other TAN dates: Spoony, Dave Howard, Norris "Da Boss" Windross and Chris Philips (May 17)

14 BIRMINGHAM: GOD'S KITCHEN

Friday May 22

The Sanctuary, Digbeth High Street.

0171-357-0004. All-nighter. £12/10 usually £8/6.

An all night special with Sasha, Boy George, Parks & Wilson and Lee Burridge. They're all playing at the club where the crowd get up to more antics than the DJs, including punters scaling the roof to try and get in for free and being trapped up there for three hours before realising they're attempting to get into the gym next door. Nice one. See Club Gossip for more (mildly) funny stories.

Too many dates are not good for your Dairytea: Jon Pleased and Al McKenzie (May 15), Danny Rampling and Scott Bond (29) and Jeremy Healy and Boy George (June 5)

15 READING: CHECKPOINT CHARLIE

Friday May 22

Rivermead. 0171-837-6330. 9-4am. £14.

Soldier of fortune (and it's quite a large one too) Sasha makes his debut at Reading's Checkpoint Charlie. Richard Ford and Pierre join him in the conning tower. Not only that but the mighty Carl Cox says "hello sailor" to Trevor Rockcliffe, Jim Masters,

Club News

The **SLAG** allnighters have a new home since April. After closing time at 2.30am, you can now tootle off to The Hush, their new after-hours club for 800 people. Including a 20 seat mini-cinema, a games area and a chill out room, it also houses two rooms of dancing bidnit. Phone 0121-666-7551 for more information...

Check **FABIO**'s new(ish) night at The Velvet Room in London for his typically laidback drum & bass sound every Wednesday. Phone 0171-424-0405 for details...

RED ON RED is a new night for London's West End. Charlie Chester has a new monthly home for his club at the Mars Bar on Sutton Row. May 23 sees Jo Mills, Booker T and Terry Farley spinning...

MASTERS AT WORK fans ahoi! If you're in London on May 22 you might just want to get down to Bar Rumba for the launch of "Mad Styles And Crazy Visions", BBE's latest compilation, this time focussing on upfront dance labels like Nuphonic, Paper and Spiritual Life. The CD is mixed by Lil' Louie Vega and they'll also be giving away signed MAW t-shirts. DJs on the night will be Ashley Beedle, Joey Negro, Phil Asher and Ben & Pete...

ZUT ALORS! Those crazy French are up to it again with plans for a joint Anglo-French series of nights to celebrate the World Cup. Taking place on May 29 and June 4 at the Elysée Montmartre club, those present will include Justin Robertson, Laurent Garnier, Annie Nightingale, Dimitri, Freestylers, I-Cube, Diesel and on and on... Phone ze **CHAPPIES** at VFI for more info on 01902-837-007. Bon voyage... Another **OLD SCHOOL REUNION** in Essex, this time at Charet Hall in Colchester on May 23. Check out Mr C, Matthew B, Terry Farley and Stevie B revisit the roots. Info on 07970-512-549...

Rad Rice and Stripe who all pitch in too.

Other CC dates for your diary: Jon Pleased Wimmin (June 5)

16 BRISTOL: RENAISSANCE

Saturday May 16

Lakota, Upper York Street.

01782-717-872. 10-4am. £10/8

Danny Rampling is reborn for the several-millionth time. Meantime, Ivor and Grayson warm up for Fluid with a live performance by Innerself later on.

Other dates: Jon Pleased Wimmin and Parks & Wilson at The Cross, London (May 30) and Ian Ossia and Nigel Dawson at Deluxe, Nottingham (June 6)

17 MANCHESTER: YELLOW

Friday May 22

The Boardwalk, Little Peter Street.

0161-228-3555. 10-2am. £7/5.

Dave Haslam has guided us through six years of the best in disco, rare groove, nu garage and classic funk. I've been trying to get a nu garage for ages but everyone tells me they're just the same as the old ones only a bit bigger. Jason Boardman guests on this occasion with some Loft classics. That reminds me, I need to mend that window in the loft...

Other Yellow dates for your diary: Miss Smith (May 15)

18 ABERDEEN: THINK AGAIN

Friday May 29

The Pelican Club, Basement, 17, Market Street. 01224-574-603. 9.30-2am. £ whatever they can get out of you.

Dave Clarke, techno mixer extraordinaire and lover of vintage port, jackhammers the Scots into the ground and makes them "Think Again" (arf) about messing with the tartan ones. Resident Tich lends able support. Fridays at The Pelican (Think Again) are funky techno and deep house, while the amusingly-named Saturday night is Carrots Aloft with DJ Mo and guests.

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

On The Road

Catch that **LIL RASCAL JEFFREY MILLS** getting lively on the decks (and 909 if you're lucky) all over Britain during May. The Zap in Brighton (May 15), The Orbit, Leeds (16), Thekla, Bristol (21), Pure, Edinburgh (22), Universe (23) and Slam Boat Party, Glasgow (24).

The **THE DUB PISTOLS** also hit the block rockin' road in May and June. Deafen yourself at the 100 Club, London (May 21), Universe, Luton (24) and the Vapour Tour in Dublin (June 4).

THE FREESTYLERS seem to be out on the road their entire lives and here's where you can catch them. Phar Out, Glasgow (May 14), Shooting Gallery, Edinburgh (15), Lemontree, Aberdeen (16), Drum, Amsterdam (23), Universe (24) and Gatecrasher, Paris (29).

DJ ALFREDO, Ibiza house aficionado, tours England in May. Seven in Hartlepool (May 29) and G-Mex Dance Culture, Manchester (30).

The Asian tabla 'n' bass boys **BADMARSH AND SHRI** can be seen to be believed at Jazz Cafe, London (May 18), Universe (24), Essential (25) and Heebiejebees, Liverpool (June 12).

4HERO jump in at the deep end with their debut live performance at Universe on May 24th.

Pranksters **THE LO-FI ALLSTARS** pack up their troubles and take a rather fruity kit bag on the road in May and June. The Limelight in Belfast (May 14) is the first port of call followed by Olympia, Dublin (15), Metropole, Cork (16), Brighton Centre (23), Universe (24), Leeds Cockpit (26), Newcastle Riverside (27), Manchester (28), Northampton (29), Port Talbot (30), Leicester Uni (June 1), Norwich Waterfront (2), Cambridge (3), London Astoria (4) and Wolverhampton Wulfrun (5).

LOGICAL PROGRESSION come up trumps with Bukem, Blame and MC Conrad plus the live band Intense. Sankeys Soap, Manchester (May 14), Leicester University (16), The Opera House, Bournemouth (20), London Empire (23), Derby University (26) and Middlesbrough Empire (30).

19 LONDON: SPACE

Wednesday May 20

Bar Rumba, 36 Shaftesbury Avenue.
0171-284-0499. 10-3am. £5/3.

The underground house club where you pay quite silly prices to see guests like Derrick Carter (May 23), Jon Marsh (13) and Digs & Woosh (27) flying in to join those crazy guys Kenny Hawkes and Luke Solomon spinning platters the size of Harvester specials and twice as tasty.

20 MANCHESTER: DRAMA

Saturday May 16

The Music Box, 65a Oxford Road.
0161-950-7970. 10-4am. £5.

Bloodsugar are on their residency week with Lee Grainge (check out his new Human record) and Alex Knight. Residents Irfan from Rainy City and Johnny Abstract get all dramatic too.

Other Drama dates for your diary: Drama and DiY present Floppy Disco with Digs & Woosh (May 23)

21 NOTTINGHAM: THE BOMB

Saturday May 30

45, Bridlesmith Gate. 0171-482-5488. 10-late. £8/6. Whoa there. Hold up. Two geniuses from either side of the channel meet up at The Bomb for some international relations/meeting of the mind. Our very own Andrew Weatherall battles the frog-legged DJ Cam in a friendly kind of fashion in the most sci-fi club in the land. Go and see who comes off worst.

Other The Bomb dates for your diary: Wall Of Sound (May 14), Heavenly Jukebox (15), Glenn Gunner (16), DiY (22), DJ Q (23), Skint (28), James Lavelle, Ross Allen, Rob Da Bank (who?) and Phil Mison (29)

22 SHEFFIELD: RISE

Friday May 22

The Leadmill, 6/7 Leadmill Road.

0114-221-2840. 10-4am. £9/7.

Sheffield's weekly knees-up for those of a silk shirt persuasion (which incidentally includes most of the Muzik staff on their nights off) is still firing. John Digweed, Ian Ossia and Danny Hussain drop by the main room and the back room antics from TK (Waxploitation) are essential for beatheads amongst us.

Other Rise dates for your diary: Mark Moore, Miss Barbie and Lisa Lashes (May 15), Pete Wardman (24) and Brandon Block (29)

23 BATHGATE: ROOM AT THE TOP

Saturday May 30

Menzies Road. 01902-837-007. 10.30-4am. £10

Room At The Top celebrate their first birthday after a very successful first 12 months. Apparently the bash will rival

That of Elton John's legendary Fiftieth birthday celebrations. Christ, book me ticket now mam. Celebrating with the residents Robbie Reid, Chub Cray and Mark Allen will be Tall Paul, Phil Perry, Craig Burger Queen and a live PA by SJ.

24 BIRMINGHAM: WOBBLE

Saturday May 23

The Venue, Hockley Street.

0121-233-0339. 11-6am. £10/7.50

Newsflash. Wobble have managed to persuade Cuban leader Fidel Castro to come and drop some badass merengue and sexy salsa at Wobble. Should have seen May 2nd when Lord Lucan flew in from a secret location and spansome acid (bath) house. May 9 sees Shergar make a surprise visit. I bet he'll be pony. Castro is joined by Si Long and Justin Robertson on May 30 and is probably worth a glimpse.

Other Wobble dates for your diary: Cevin Fisher (May 16), The Problem Kids (June 6) and Norman Jay (13)

25 LONDON: MOVEMENT

Thursday June 4

Bar Rumba, 36 Shaftesbury Avenue.

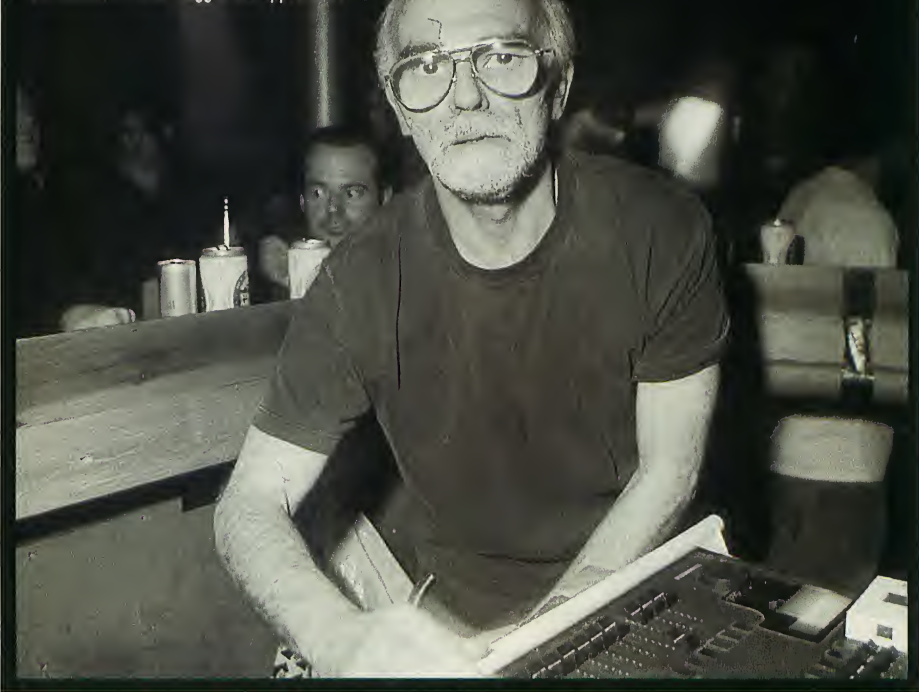
0171-930-9366. 9-3am. £5/3.

Still smashing up London every Thursday, Movement welcomes the Ganja Kru crew of Hype and Zinc for some rollin' basslines, we presume. Send your demos in to the club if you fancy taking part in their Raw Talent spot or just go and experience it yourself. Recesses are the fierce Bryan Gee from V and BLIM and Tonic.

Other Movement dates for your diary: Randall (May 14)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

"And Bully's star prize Tonight is - a MIXING DESK!"
Jim Bowen in shock Bugged Out appearance. . .



pic JAMIE B

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"And tonight Matthew, I'm going to be Josh Wink!"

pic JAMIE B

26 LIVERPOOL:VOODOO

Saturday May 30

Clear, 1 Mount Pleasant. 0151-733-6097. 10-3am. £8/6.

Voodoo open their normally tightly locked arms to something slightly off the beaten techno track as Mr C and Matthew B travel up with their bags of tech-house, breakbeat and whatever other stuff they fancy playing. Residents Andy Nicholson and Steve Shiels peer into the booth with worried faces.

Other Voodoo dates for your diary: Luke Slater (May 16) and residents (24)

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

27 LONDON:SPACEY

Saturday May 23

The Hanover Grand, Hanover Street.

0181-964-9132. 10.30-5am. £15/12.

Resident loonies Seb Fontaine, Luke Neville and Craig Richards playing "Hard Funky Deep House" with a trainers allowed policy is a treat, as is the arrival of Westbam on the May 23. This is the new generation of Malibu Stacey if you know what I mean, guv'nor, eh, up the old apples and pears you cockney sparra. And other irrelevant column inches. I get tuppence a word you know, so if I just keep on...

Other Spacey dates for your diary: Graem Park (May 16) and residents (30)

28 BOURNEMOUTH:THE OUTER LIMITS

Saturday June 6

Millenium, Old Christchurch Road.

01202-265-473. 9-2am. £6/5.

"Dress restrictions are a racist policy and a direct attack on your civil rights and freedom. If you need to be told what to wear then go and join a playschool", says their press release. Racist might not necessarily be the right word there, but never mind lads your heart was in the right place. Residents down there are Paul Edge, Liam, Charlie Tear and the excellent Forces Of Nature. Tonight's special guest is Bronson from Fat Trax.

29 SHEFFIELD:PLASTIC

Friday May 29

The Republic, 112 Arundel Street.

10-everyone's knackered. £7/5.

For those sick of Jules, Tony and Digweed (oh come on, some of you must be), The Republic are staging a monthly dosing of breakbeat medicine. Presumably egged on by the success of NY Sushi, the new night will hopefully increase the number of Sheffieldites choosing to check out some different flavours. May 29 sees mad Japanese characters Boom Boom Satellites greet DeeJay Punk-Roc all the way from Noo Yoik with the line up for the Expect The Unexpected in the top room still to be confirmed and therefore unexpected.

30 LEEDS:JUST BASICS

Saturday May 23

The Mint, Harrison Street.

0113-2449-474. 10-4am. £10/8

Derrick Carter doesn't know what he's letting themselves in for agreeing to play at Dave "I'm slightly partial to a party and don't really care whether it's one toot long or lasts a week, actually" Beer's club. Nevertheless it should be a hoot and if you're up for a mash up go to the opening on the May 16. See ya there.

31 BIRMINGHAM:NUTONIK

Saturday May 30

The Rizla Suite, Upstairs at The Venue. 11-3am. £7

Anyone for a gin and NuTonik? Doh. I'm always doing that same old joke, but what else can you do with that name? The ubiquitous DeeJay Punk-Roc rocks on the night. Yeah! Residents Del Agua, Dave Declectic and Rude Phil creep in while you're not looking and further increase the carnage. Tequila is a pricey £1 and arty farty films come courtesy of Cinephilia. Is it just me or does that make you think of films of small children? Oh gawd. (Men appear in white suits brandishing large bottles of pills, oversized tranquiliser needles; beings shouting in distressed tones) "Nurse, nurse... Save me!"

Classic Club

Sterns, Worthing

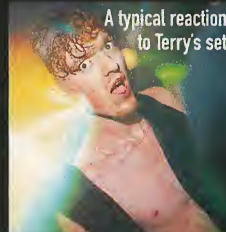
Muzik DJ fave TERRY FRANCIS and SIMON talk us through the good old days down at Sterns in Worthing

TERRY: "Sterns started around the summer of 1989 and went on until around 1992. It was hardcore downstairs and more housey upstairs but gradually turned into more breakbeat and then early jungle, with people like Peshay. They called the housier music we were playing garage at the time – but then again they called anything that wasn't hardcore garage! The DJs up there were myself, Eddie Richards, Mr C and The Rhythm Doctor. The authorities got on top of it after a while, though. That could have been the fault of the flyers which had little symbols like E=MC² and pictures of Magic Mushrooms on. That might have given them a clue. "Sterns was so hippified at the beginning and a mad, mad place and it's so weird now because I played down there last week and it's like £1 to get in and drinks are a quid and... It's full of knuckleheads. I thoroughly enjoyed it. Nothing like a good fight!"

SIMON SCOTT (ex-promoter of Sterns and current promoter of The Fort, Isle Of Wight): "The first party we did was called Dusk Till Dawn. We were doing a club on Bognor Pier at the time and when the license came up for Sterns it was between us and Carl Cox as to who got the license. We did Dusk Till Dawn and immediately landed the contract. It was the first legal all-nighter in England and went on to be weekly. This was at a time when Energy and Sunrise were having

a hard job doing their raves because of the police, so we were there instead.

A massive venue officially taking 900 people but we easily doubled that and we had an all-night license. Until Fantazia we were the leading promoter in



A typical reaction to Terry's set

the South, getting Moby, Carl Cox, Digweed and Bukem down. The basement was renowned as one of the hardest places in the world with guys like Frankie Bones and Lenny Dee flying over from the States. They were playing hardcore breakbeat to hard, hard techno, but there was also the house room with Terry Francis, Mr C and Eddie Richards and a chill out room. Sterns definitely helped launch a lot of careers for people like Luke Slater."

TERRY FRANCIS'S STERNSTOPTEN

- 1 FEEL IT – Chris Coco (white)
- 2 RISE FROM THE GRAVE – Phuture (Strictly Rhythm)
- 3 PROVE MY LOVE – Christopher Taylor (Supreme)
- 4 OS4 – Ron & Chez (KMS)
- 5 THE MONIE TRACK – Double Impact (Strictly Rhythm)
- 6 REACH FOR ME – Funky Green Dogs (Murk)
- 7 LOVE ME TRUE – Kimiesha Holmes (Quark)
- 8 NO SMOKE – Warrior Dance (white label)
- 9 I'M HAPPY – World Power (Cardiac)
- 10 I'LL BE YOUR FRIEND – Robert Owens (RCA)

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

Essential Mix

97-99 FM **BBC** RADIO 1

■ APRIL 5: TERRY FRANCIS 0200-0400

CRUSTATION - Borderline (Insanity Dub) (Live)... PEACE DIVISION - D Tuned (Its You) (Low Pressing)... PAPERBACK PLAYERS - Banging Club Mix (Strictly)... ROZZO - Here & Now (Track Down)... LOOK MANO HANDS - The London Authority (Junior Boys Own)... JOEL MULL - Leaving Ground (Lask)... LIGHTHOUSE FAMILY - Rain Cloud (Marrie Tribal Dub) (Polydor)... THE DOMINICAN - Equato Fever (Forensic)... WHITE LABEL - (Prima)... PAUL SIMPSON - Love & Respect (Max)... FEEDBACK - FBK (Frictional)... ESSENCE - Instincts (Disclosure)... PURE SCIENCE - Constandit (Communication)... ODDWAX - Sex & Non Person (Session)... MARK AMBROSE, ALEXANDER PURKART - Fever (Force Inc)... LIQUIDEK - Suckas Down (Black Licorice)... BLUE 6 - Do You Lik It (Wave)... PUBLIC ANOUNCEMENT - Body Bumpin (A&M)... A-Z OF LOSING IT - Found (Subwad)... PRESENCE - Getting Lifted (Remote)... JANICE ROBSON - Children (Dream Boat)... UNUSUAL SUSPECTS - Day Dreaming (End)... SELECTED SESSIONS - Skyler (Jump)... OODRIALLSTARS - Who The DJ (Odori)... BIG MUFF - My Funny Valentine (Trippy Dub) (Max)... LEXICAN AVENUE - Navet Mix (Forensic)... ROUND ONE - I'm Your Brother (Main St Records)... FXL - Love Capsule Deluxe (Guidance)... SUBCULTURE - The Voyage (Strobe).

■ APRIL 26: CARL & HUGGY BURGER QUEEN (2-4am)

STARDUST - Unknown (Route)... THE FACE - Needin U (Definity)... MINIMAL FUNK 2 - Groovy Thang (White Label)... KARAN RAMIREZ - Looking For Love (Manifesto)... ANTHONY MORIAH - The Reality (Electric Funk)... DE MENACE - deep Menace (Inferno)... PHILL FULMER - The Final (Kosmo)... HYRISE - I Believe In Miracles (Polygram)... MR PINK - Get Funky (Phuzz)... DJ DON - Keep On Pumping It Up (Babushka)... CHARIS - Burning Up (Babushka)... PIANOHEADS - Distortion (Acetate)... DJ DISCO - Stamp Your Feet (Acetate)... AQUARIUS - We Can Make It (Spirit)... BABY BUMPS - Burning (White Label)... DA FOOL - Unknown (BL)... MAGIC INSTRUCTOR - Supersonic (Fuel)... SOUL HOOLIGAN - Sweet Pea (White Label)... BOMB THE BASS - Megablast (Rhythm King)... BOMB DA LOOP - Megablast (White Label)... CBO - That Lemon Track (Babushka)... WESTBAM - Wizard Of... V. RED JERRY - The Sonic (Wonderboy)... HUGSTAR - Dancin (Babushka)... STARDUST - Unknown (Route)...

■ APRIL 19: CARL COX SL PETERSBURG, RUSSIA (2-4am)

CEVIN FISHER - The Freaks come Out (Subversive)... FRANKIE BONES (Dust Trax)... DAVE ANGEL - Funk Music (Island Records)... GOLD RUSH - Torque Barada's 707 Mix (Tronic Music)... PEACE DIVISION - Tribal Phunk (Low Pressings)... GO GO BOY - We Got The Beats (White label)... SAMMUEL OMERVAS - Fugitive (Primate)... JEFF MILLS - Purpose Maker 002 (Axis)... ELECTRIC NATURE - The Electric Nature (Ultrax)... MIKE DUNN - Can I Turn It Up (caus n-fr-ct)... DAHOOL - Meet Her At The Love Parade (Bonza Records)... HMC - 187 (Undefined)... SILVIO ECCOMO - Uprising (Club Music)... DOC MARTINS PRESENTS, BLACK DOC - Heaven In Your Eyes (Shaboom records)... MINDLESS BANTER - Cox In The Box (Local 101)... MIKE FLORES - I Feel This Way (White Label)... DJ RUSH - Enhanced (Pro-Jex)... WHITE LABEL... DIRTY HOUSE CREW - Groovin (Dirty House Records)... DRAWZ - Raid (White Label)... MORETEA VICAR - Beats More Tea Vicar)... TREVOR ROCKLIFE - Visions Of You (World wide Ultimatum)... CARLOS - The Simarilla (Kingsize)... MAJOR NORTH - Annihilate (white label)... S.M.L.A.G. - Elephant Hunk (white label)... ALEXI & C.BIK - The East I.A Acid Heads (Pro Active)... DAN JONES PRESENTS - Bush Baby (Bush Records)... BITE ME - Techno Beat Goes On (white label)... ARMORHEAD - Legion For We Are Many (Bush Records)... ADAM BEYER & LEXIC - Drum Code 1 (Primate)... TRIBAL BITCH - Bearhugg (Bush Records)... THOMAS SCHUMAGHER - When I Rock (Bush Records)... RAY JAY - Arctic Survival (MFS)... DAN CURRIN - Debris (Fragmented)... DAVE DAVIS - Mortal Bass (White Label)...

■ APRIL 12: JUDGE JULES (2-3am)

CAPRICORN - 20hz (R&S)... STORM - (Acetate)... BACON POPPER - Free (Snap & Shake)... SERIOUS DANGER - Deeper (Xtra Nova)... SHRINK - Nervous Breakdown (Neo Records)... MR SPRUNG - Voyager (Manifesto)... JONSEY - Independence (Acetate)... AYLA AYLA - Additive (Kunzi)... BBE - Deeper Love (Positiva)... UNTIDY DUBS - Funky Groove (Untidy Records)... MISS PEPPERMINT - Let Me Hear The DJ (Kingsize)... TRANSIA - Enervate (Perfecto)... KNUCKHEADZ - Raise Your Hands (Tripoli Trax)... AGNELLI & NELSON - El Nino (acetate)

■ APRIL 12: JOHN DIGWEED (3-4am)

VELVET - Ocean Wave (Acetate)... DOLLSHEAD - Its Over (Brothers In Rhythm Mix)... SLACKER - Psychout (XL Records)... RABBITWEED (Acetate)... PAUL VANDYK - MF (Acetate)... AMOEBA ASSASSINS - Rollercoaster (Perfecto)... PABLO GARGANO - Farringtons (Eve Records)... MIRAGE - Syrus (Technogold)... RETURN OF THE NATIVE - The Lost Tale (Triomatic Techno)...

For a brief moment, it looked like the crowd of unruly, menacing bottles would threaten the peace at Zero G



pic: JAMIE B

32 BRIGHTON: DUB 'N' BASS Thursday May 28

Honey Club, Seafront Arches.

01273-704-600. 10-4am. £4/3.

The Dance Parade folk launch their new club night destined for the junglists among us. Nicky Blackmarket is their first guest with residents D Jay from New Era, Tyra from Steppaz Convention and Nikki. Visuals are supplied and all round family fun is kinda guaranteed.

33 LONDON: OFF-CENTRE/FLOPPY DISCO Saturday May 30/May 15

Club 333, Old Street. 0171-739-1800 for Off Centre and 0171-482-5488 for Floppy Disco. 10-5am. £10/5

Well, well, well. If this happens London's in for a treat, as Patrick Forge and his gang threaten to celebrate their first birthday with special guests Masters At Work. It still wasn't totally confirmed at time of going to press so don't blame me, phone them. Also playing are Paul 'Trouble' Anderson, Patrick Forge, Mr Scruff, Soul Jazz and Ross Clarke. Floppy Disco on the 15th is DiY and Filter's joint effort at drinking and dancing the night away. See Digs & Woosh, Ralph Lawson, Kid Loops, Chubby Grooves, Marc Waxman, Sunship, Rob Wood, Michael Morley and Antony Bebbawi. Other Off-Centre dates for your diary: Bryan G, State Of Bengal, Patrick Forge and DJ Debra (May 23)

34 SHEFFIELD: LOVE TO BE Saturday May 16

The Unit. 0113-242-7845. 10-6am. £10/8

One minute it's a place making knives and forks, the next clubland's gone bloody mad and there are more nights popping up in Sheffield than you can shake a lightstick at. Love To Be, one of the biggest nights that used to romp around England, re-opened here in April. The club is embracing the club as home concept with bars, restaurants and chill out rooms all under one roof. May 16 sees Gusto and Norman Jay mix it up with resses Dino, Liam and Little Anthony pushing in too.

Also at Love To be: the AM:PM Anthology Tour (May 23)

35 CHESHIRE: DEJAVU Friday May 22

Yesterdays, Harden Park, Alderley Edge.

01625-585-535. 10-3am. £8.

Farley 'Jackmaster' Funk has a horrendous *deja vu* that he's been here before and then realises he is bloody there. Alderley Edge with Terry Deja Vu of all people. Oh well, he

could have been in Rhyl with Keith Chegwin. Check out their Saturday Dangerous Manoeuvres night at Planet Earth in Hull with Sonique and Rob Tissera on May 30th. Other Deja Vu dates for your diary: Chris Anslow (May 15) and Seb Fontaine (29)

36 MIDDLESBOROUGH: SUGAR SHACK Friday May 15

Empire, Corporation Road.

01642-253-553. 10-2am. £10/8.

Sasha and Allister Whitehead eat their way through the Shack. Throbbing boys, dancing girls and lots and lots of big tunes in a town that definitely needs some more of this and a little less of gangs of lads marching up and down the road. Other Sugar Shack dates for your diary: Jeremy Healy (May 22) and Lisa Loud & Huggy Burger Queen (29)

37 BOLTON: VIVA Saturday May 23

The Temple, St Georges Street.

01204-406-640. 10-2am. £8/5.

Sounds like some poxy women's mag, and might be just that but here goes nothing anyway. The dippy Ibiza duo of Alex P and Brandon Block whoop it up and leave your Adidas and Nike flash gear at home cos it ain't welcome. If anyone can enlighten me on any good nights in Bolton send them in. Other Viva dates for your diary: Jeremy Healy (May 16) and Smokin Jo (May 30)

38 BOURNEMOUTH: SLINKY Friday May 22

The Opera House. 01202-399-922. 9-3am. £8/6.

That small springy thing that used to slide down your stairs is now a proper night in sunny Bournemouth. The highest concentration of fit birds per square inch of beach are guaranteed as well as Tall Paul, Craig Campbell and Randall. There are ten residents to boot including jungle favourites Orbit, Dream and Keaton.

Other Slinky dates for your diary: Brandon Block & Alex P, Kemistry & Storm (May 15) and Seb Fontaine and Gordon Kaye (29) and Brandon Block, Alex P and Mickey Finn (June 5)

39 BELFAST: SHINE Saturday May 23

QUBSU. 01232-233368. 10-late.

£10/9/7/6 depending on how greedy the DJs are. No, it's not the club with a man sat at a piano with special needs, it's one of Ireland's funkier gigs.

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CATATONIA • JAMES TAYLOR QUARTET**

+ more to be announced

NME Tent

**ASH • SPIRITUALIZED
AUDIOWEB • ULTRASOUND • RIALTO
THE AUDIENCE • The YOUNG OFFENDERS • ANNIE CHRISTIAN**

+ more to be announced

SLAM Muzik Tent

PLASTIKMAN (LIVE)

+ lots more to be announced

**Radio One's Evening Session Stage
(in association with King Tut's Wah Wah Hut)**

BENTLEY RHYTHM ACE

+ lots more to be announced

SUNDAY 12th JULY

Main Stage

**PULP • BEASTIE BOYS
GARBAGE • FINLEY QUAYE • JAMES
STEREOPHONICS • CHUMBAWAMBA
ASIAN DUB FOUNDATION**

+ more to be announced

NME Tent

PORTISHEAD • IAN BROWN

The ALOOF

The SMILES • SCOTT 4 • REGULAR FRIES

+ more to be announced

SLAM Muzik Tent

MONKEY MAFIA

+ lots more to be announced

**Radio One's Evening Session Stage
(in association with King Tut's Wah Wah Hut)**

CORNERSHOP

+ lots more to be announced



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Other Tours (HARTLEPOOL): 01429 262225, Perth Theatre: 01738 621031, Perthshire Tourist Board (KINROSS): 01577 863680, Piccadilly Box Office (MANCHESTER): 0161 832 1111,

Pink Panther Records (CUMBRIA): 01228 528740, Premier Events & Travel (CARLISLE): 01228 595900, David Sands Ltd. (KINROSS): 01577 864544, Sleeves Records (FALKIRK: 01324 625275/

KIRKCALDY: 01592 263247), The Ticket Centre, Candleriggs (GLASGOW): 0141 287 5511, Tickets Scotland at Virgin Records (GLASGOW: 0141 204 5151/EDINBURGH: 0131 220 3234).



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DDB RADIO ONE 97-99 FM

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

A chance to see one of Britain's hottest producers at work as 16B (Omid Nourizadeh) throbs out some deep, deep house beats. This night really is going from strength to strength with Weatherall, Holmes and Robertson all regular guests. Fantastic.

Other Shine dates for your diary: Justin Robertson and Alan Simms (May 23) and David Holmes (30)

40 YARM: CULTURE

Saturday May 23

Club M, Tall Trees Country Club.

01642-781-050. 9-late. £10/7.

Culture is one big mother of a club packing in about two million punters every Saturday. Nigel Benn and Marshall Jefferson go head to head in the main room and then do some DJing later. The resident Culture vultures are Kareem and Darren Bouthier.

Other Culture dates for your diary: George Morel and Tony Walker (May 16) and Danny Rampling and Sonique (30)

41 EDINBURGH: TRIBAL FUNKTION

Saturday June 6

The Venue. 0131-550-3716. 10-the haggis departs. £7/5.

Always happens to me – whenever I want to list these blighters they never have any special guests on. They do, just not on these particular dates. Then again residents The Tribal Funktion All Stars are so hot they don't need any assistance. Cutting up breaks are Dr Jon, Richie Rufftone, H and Johnny Uncut while Simone and George T play house and funky techno. If you haven't checked out George's tracks on Quality Control, get yer hands on them now.

42 BIRMINGHAM: ATOMIC JAM

Saturday June 6

Que Club. 01203-555-065. 9-6am. £12.

After being so nicely described as "like being at a swimming gala" last month the Jam returns. Shheeeett, man. If you could spread this movafuc'a on yo toast, it'd be tastier than a Cheese Royale with extra cheese. The Main Room action sees in lane one Joey Beltram, Carl Cox, Jim Masters, Tony Work and Nathan Gregory. Room two is the Liberators/Stay Up Forever hang-out with Chris, Aaron and Julian Liberator, while Room three is Fabio, Tango, Fallout, Rob Lynch and Jem Atkins.

Tickets for this event are available by calling the Muzik Box Office on: 0870-1212-700

43 LONDON: MEGADOG

Saturday May 16

The Rocket, Holloway Road. 0181-801-2662. 9-6am. £12.

Just when Megadog looked like they were gonna drop the dogs on rope attitude for a cleaner image, they go and bill this event as a "Mongrel Gathering", thereby setting themselves back five years. Hopefully the line up will



pic JAMIE B

salvage summat with CJ Bolland, Space Raiders, Euphonic, Future Loop Foundation and Ronnie & Clyde all playing live. Junglists Ed Rush, Fierce, Bailey and Future Forces rave on and Pressure Drop drop some abstract.

44 SWINDON: FRUIT CLUB

Friday May 15

Brunel Rooms, Havelock Square.

01793-531-384. 9.30-3am. 7/6/5

Judge Jules hops up and down in the booth in the housey room, desperately trying to attract the promoter's attention so he can go for a wee. Junglist action comes courtesy of Shy FX, DJ Lee and Intensity spinning drum & bass.

45 LONDON: CLUB NICE

Friday June 12

Shepherds Bush Empire.

0171-734-6677. 7-2am. £15/8.

Not sure we should be condoning Marks' club night, but here goes anyway. Top caner Kris Needs joins Mr Nice for this club/talk show experience. There's a chance to grill Howard on his smuggling from 8pm 'til 10.30pm. Check also sounds from Damien Harris (Skint) and Massimo (Dust II Dust).

46 EDINBURGH: SUBLIME

Friday May 22

Wilkie House, The Cowgate.

0131-668-3043. 10.30-3am. £8/6.

One not to be missed if you're a fan of trancey hard house, as Hook Recordings ride into town and threaten your eardrums with their... Oh, whatever. Anyroad, it'll be X-Cabs live, De Niro and Idge plus residents Gordon Mac and Gary McIntosh fiddling about in the Blue Room.

47 LANCASTER: NO-ONE'S DRIVING

Friday May 22

The Sugarhouse. 0797-0723-112. 10-2am. £3.

Breakbeat and jungle club No-One's Driving play host to the excellent Trouble on Vinyl collective on the 22nd. DJ Red, Interactive and the IQ collective will be playing a three hour back to back set with warm up from The Sons Of Axis (hip hop and reggae). The Bliss System who run this night are determined to inject Lancaster with some techno, breakbeat and jungle action and seem to be doing the job so far.

48 LONDON: QUADRAFUNK

Friday May 15

Complex, 1-5 Parkfield Street.

0181-961-5490. 10-5am. £10/8.

Excellent new techno and t'ing night in North London with very special guests Swayzak playing their live debut. If you haven't already got their "Snowboarding In Argentina" album (Pagan) then you aren't up on the latest music, all right? Support comes courtesy of Andrew Weatherall, Dave Clarke, Matt Herbert, Dave Hill and Jools Nuphonic and rezzie-cum-promoter Andrew Curley pitches in as well.

49 BRIGHTON: ORIGAMI

Friday May 29

The Enigma, 10 Ship Street.

01273-722-174. 10-2am. £5/3.50.

The Mufflewuff crew return with their equally zany paper-folding night. Residents Sam Da Skunk, Proud, Ed Cerveza Templeframe and H Sporrann Makgill make up the strange name department. The rather more sensibly monikered Ben Wilcox travels down to play his music. Expect jazz to jungle and mungle to bumhole...

50 BOURNEMOUTH: BUMP 'N' HUSTLE

Saturday May 30

BIC, Exeter Road. 01202-317-277. 8.30-2am. £10

A bargain tinner for a laarrge garage and house do South Coast style. The Tregonwell Hall in association with AM/PM presents The Kings Of Tomorrow, Mark Hogg, Jamie Scall, Simon Dunmore, Rob Acteson and Jon Coomer with a live PA from Carolyn Harding. The Funky Floor has Trevor Nelson, Bigger, Ronnie Herel, Mad Flava & Jon Povey. The Jazbah has Aitch B, Keith, Nigel G and DJ Dodge. Yeah.

Ups & Downs Of Pure Sex

Pure Sex™

1993: Pure Sex opens its doors for the first time. Portsmouth doesn't know what's hit it. Residents Stu Rising and Steve Coriway are joined by Justin Berkman from Ministry. The night goes off and lasts about a week.

1994: Guest spots from Paul Oakenfold, Judge Jules, Graeme Park, Colin Hudd and Daniele Davoli. Hudd stays for three days.

1995: Farley & Heller sell out a capacity 1000 night (quite rare in Portsmouth). The night turns into a nightmare when the fire alarm goes off. Evacuation occurs and when the crowds are let back in there are 400 heavy metalers extra from the club next door.

1996: Pure Sex moves to the Mansion House in Worthing. Paul Oakenfold and Renaissance nights can't even save the day, but Dakie's rider keeps a grin on the face of the promoters.

1997: Back to Portsmouth with a vengeance, and the nights are all sold out. Away days at The Ministry, Lakota and in Jersey keep them smiling. Everyone's drunk all year.

1998: Still going strong with four capacity nights under their belt. A three-monthly residency promised in a French chateau and 1998 looks like being a stonker.

1993

1994

1995

1996

1997

1998

PREMIER LEAGUE CLUBS

THE BEST CLUBS IN THE LAND

1 (-) SCARAMANGA

(Saturdays monthly, The Brix, London)

Straight in at Number One this month. South London's answer to sliced bread Scaramanga continues to break the best in French and English house and beats. Two years since the three-nippled naughtiness crew first pitched camp in Brixton and the word is only just spreading about a club that lines up legends like Jocelyn Brown alongside up and coming talent and established DJs from Dimitri to Diesel. Ross Allen to Rhythm Doctor. You can also expect live talent from the likes of Motorbass all presented with the minimum of pretence and the maximum funk. So now you know. Two rooms of snail munchers and Beefeaters every month – a mini superclub, if you like. Watch it fly.

2 (1) ATOMIC JAM

(Saturdays monthly, Que Club, Birmingham)

The Jam are concentrating on about ten events each year for their hardcore fanbase of those who like it bangin'. Guests this month include legends Joey Beltram and Coxy. This club refuses to go away and continues to innovate in an increasingly small techno market.

3 (3) TWICE AS NICE (Sundays, Colosseum, London)

The April Bank Holiday party here saw 1,500 people locked out as the speed garage club scene reduces itself to a few leading nights. Only one really counts, as this night proved with Noodles playing one of the silkier sets the club has ever heard.

4 (5) RULIN' (Saturdays, Ministry Of Sound, London)

Rulin' continues to get better with Derrick Carter belting out an inspiring set last month, where Jazzy M also rocked the bar with an eclectic house/garage set. After all these years, the Ministry still holds the strongest weekly Saturday in London.

5 (2) CREAM (Saturdays, Nation, Liverpool)

A quiet month for Cream as many northern punters save their pennies for the Creamfields event. But even so, with the Chemical Brothers, Sasha and a certain live band set to appear in June, expect Cream to rock in the following weeks.

6 (4) NY SUSHI (Saturdays, Music Factory, Sheffield)

Grooverider does not take up new residencies lightly so the news that Sushi have bagged him monthly must strengthen their case as one of the country's better leftfield nights. Laurent Garnier recently rocked it live and a couple were also found shagging on top of the resident sticker machine. Saucy.

7 (8) SUGAR SHACK

(Fridays, The Empire, Middlesbrough)

From Lisa Loud to Sasha, this club represents everything that's fun about clubbing. A relaxed venue with just the right amount of grandeur (a DJ booth 15 foot above the crowd) and a well up for it crowd packed in by 10pm. The dancefloor's permanently packed and it's just a matter of grinning, dancing and getting on with it.

8 (6) HARD TIMES (Saturdays, Nato, Leeds)

Continuing the fight to keep their house pure and American, the Hard Times posse continue to book only the finest DJs and producers. Bobby D'Ambrasio, Lord G and David Morales have all recently graced the decks while resident Dave Piccioni continues to prove why he's one of England's top DJs. Not so much Hard Times as Good Times.

9 (9) GATECRASHER (Saturdays, Republic, Sheffield)

The main room at Gatecrasher is one of the wildest rooms in the UK, as punters seem to want it harder and harder. Muzik's DJ-K recently rocked alongside Dave Seaman and Judge Jules, while the Bank Holiday affair was an absolute roadblock.

10 (RE) BUGGED OUT (Fridays, Sankeys Soap, Manchester)

A tight, small club rammed to the rafters with enthusiastic punters and quality DJs. Derrick May recently rocked it playing everything from Li'l Louis' "French Kiss" to blazing techno and even r&b. The only problem is the bugged out feeling you get on Saturday.

"Dimitri's just guffed!" roars Felix at Scaramanga



Scaramanga: bad hair daze



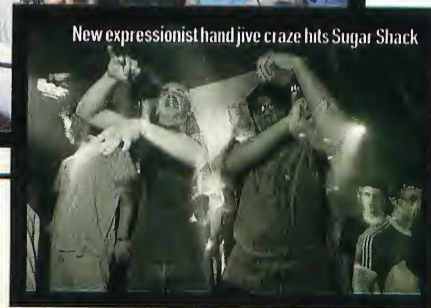
Sugar Shack: tea cosies optional



Sugar Shack: "Sorry mate, we've just come"



New expressionist hand jive craze hits Sugar Shack



INSOMNIA FLOORFILLERS CLUBS AND LIVES

Zero G

Essance, Nottingham

"WE'RE having a Derrick weekend," I giggle at Jamie the photographer as our train steams through the hilly green countryside of the North East. Friday night saw us dancing in a mentalist style to Derrick May at Bugged Out in Manchester, and tonight we're promised a different Del Boy: the Chicago maestro Derrick Carter at Nottingham's Zero G. Jamie fails to find anything even slightly amusing, and promptly falls asleep.

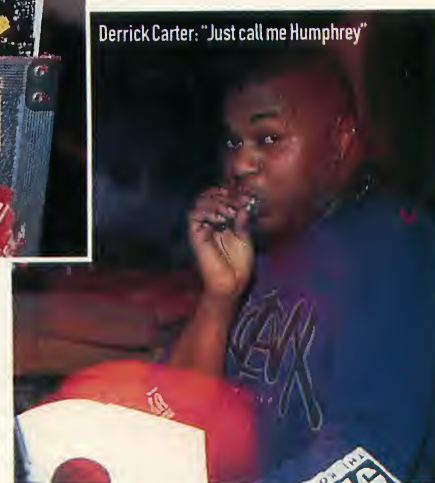
Perched attractively between Derby and the North Sea, Nottingham is a fun place to be on a Saturday night. Gaggles of lads weave across one side of the road (think Biffa Bacon, not Frank Sinatra) and girls in short, split skirts and high heels totter past on the other (think Denise Van Outen, not The Fat Slags). Bars and restaurants are stuffed to the seams as our taxi driver proudly informs us, "there's thirty-six nightclubs here, lads". Tonight, the other thirty-five can go whistle – Essance, smack bang in the middle of town, is our pitch for the night.

Allister Whitehead started Zero G over a year ago so he could play to the same crowd every week and get up late on Sunday mornings in his own bed. And it all seems to be going swimmingly so far. As we walk in, Derrick Carter's behind the decks and it's only 11 o'clock. Surely we've missed Allister's set? But no. In keeping with a lot of the bigger clubs in the country, resident Ally gets to play the last two hours every Saturday and the lucky bleeder has top jocks from all over the world doing the dirty work and warming up for him.

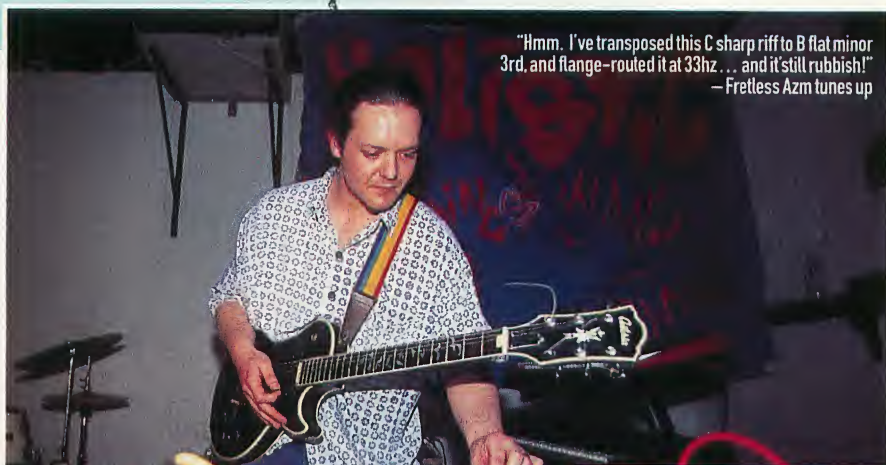
Carter is cutting his way through a deep, thumping house set and is surely the only man in Nottingham wearing gold chains and orange shellsuit bottoms tonight. The new Crico Castelli EP, "A Day in Copacabana" on Junior Boy's Own bounds into the bass-quaking "Soul Grabber Part Three" and Mateo & Matos' trademark sonic booms bang the party. Allister looks on and smiles. "That's what we like. Funky disco breakdowns". The eavesdropping Carter drags heavily on a jazz cigarette and drops Eddie Amador's "House Music", the snares flying out of the speakers like machine gun bullets strafing the jerking clubbers. Two hours later and Allister "I look slightly too much like Michael Crawford to be healthy" Whitehead has to manhandle the



cheery Carter off the decks. The man blessed with the name of a nasty facial protrusion then goes on to rock the crowd with French, English and American disco-house from labels like Roulé, Super Discount, Groove On and Paper. The same as he does every Saturday night of the year. Zero G(rounds for complaint). Rob Da Bank



INSOMNIA FLOORFILLERS CLUBS AND LIVES



"Hmm. I've transposed this C sharp riff to B flat minor 3rd, and flange-routed it at 33hz... and it's still rubbish!"
— Fretless AZM tunes up

Wight Nights— Holistic Records Live

The Fort, Freshwater, Isle Of Wight

IF you go down to the woods today, you're sure of a big surprise alright. Because as you turn the corner into Freshwater on the Isle of Wight, the woods part and there before you is the sodding great hulk of a 19th-century fort. Bristling not with cannons but blue laser beams, and shuddering to 21st-century beats.

The plan tonight, then, is to scale the walls, breach the security and experience the Isle Of Wight genius of Fretless AZM, aka Max Brennan, playing live.

Not, however, before marvelling at the live wonders of tonight's first attraction, the island's Delta T collective – eight or nine scruffy gits backed into a stone arch playing everything from the guitar to the bongos over Holistic gems like "The Anomaly" and "Majestic". Funk house music for surfers and beach bums.

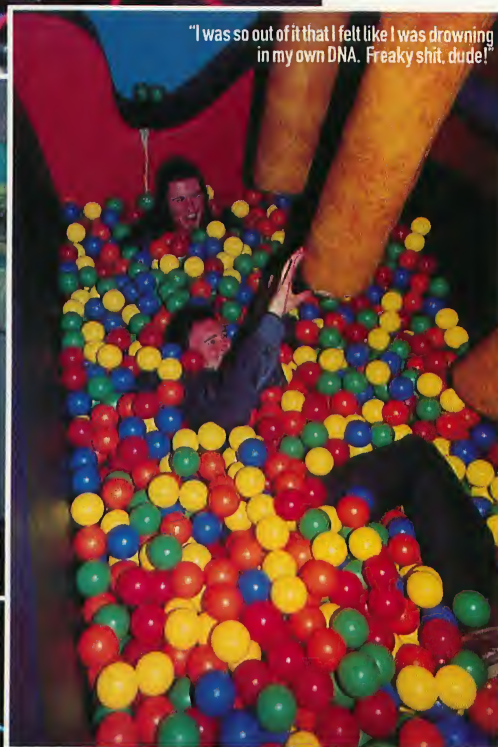
Our man Max is up next, donning his Fretless AZM guise and slap bass style to rock the subterranean grotto with folky techno tracks like "Between The Rhythms" and "Waltzing In Love Again".

Not to be outdone, DJ Stevie Holistic jumps behind the decks and gets cocky on the crossfader, cutting up Kool & The Gang's "Funky Stuff", the Beastie Boys' "Bobo On The Corner", Shirley Bassey's "Light My Fire" and the homegrown house genius of Pnu Riff. Hippy, crusty dreadlocks and dungarees mixed with Ralph Lauren and Prada (and that's just me) – all congregate here. It's a three hour trip from London, an hour's ferry ride from Portsmouth or Southampton and regular guests include Mr C, Billy Nasty, Dave Angel and many others. Forget

IbEEfa this year – this is the real Wight island.
Rob Da Bank



(Editor's note – insert 'hugle' joke here. Okay?)



"I was so out of it that I felt like I was drowning in my own DNA. Freaky shit, dude!"

Pics: Raise-A-Head

That man Da Bank. Again

INSOMNIA

FLOORFILLERS

CLUBS AND LIVES

Breakbeat Culture

Club Loco, Bristol

BRISTOL is a city where the altitude – both geographically and metaphorically – is high. Unlike the frenzy of other cities' superclubs, sweating and panting is not an automatic reaction. So when people do get up and hit the dancefloor, you know the soundtrack has got to be good.

Down at Club Loco, Breakbeat Culture is in full swing. The drum & bass rhythms are as sharp and fluid as an ice storm as Dillinja's loaded bass flows into the jazzstep of Shy FX and on through a blizzard of beats. You don't have to be a dance music aficionado to know that Bristol is the home of not only Massive Attack, Tricky and Portishead but also Reprazent and the Full Cycle crew, not to mention Flynn & Flora and Smith & Mighty.

But away from the press glare, Breakbeat Culture is exactly that: a lifestyle based around, well, breakbeat music. It comprises a record shop, a label (Ruffneck Ting) and of course the club (Ruffneck Ting, which runs monthly, and Breakbeat Culture which is bi-monthly). The faces behind this expanding scene – Technical Itch, Decoder, Alpha Proxima, Dazee, DJ Felony and DJ Substance – are proof that beyond the dynamic trajectory of Reprazent, Bristol's underground breakbeat scene is still booming to the sound of the bass.

Upstairs Bristol's funk collective are kept happy with the Purple Penguin and Cup Of Tea crews. Down below in the shadows, joints are lit as a tide of beats rip from the DJ box, where a diminutive Dazee in a strappy black number bobs up and down under her headphones.

"I think what Roni's achieved is wicked but we are contained in our own thing," enthuses Kris of Alpha Proxima.

"Breakbeat Culture is a separate part of the whole, if you like. There's really good music out there that's being written by people who know what's going on."

And you know that Breakbeat Culture is where you'll hear it first.

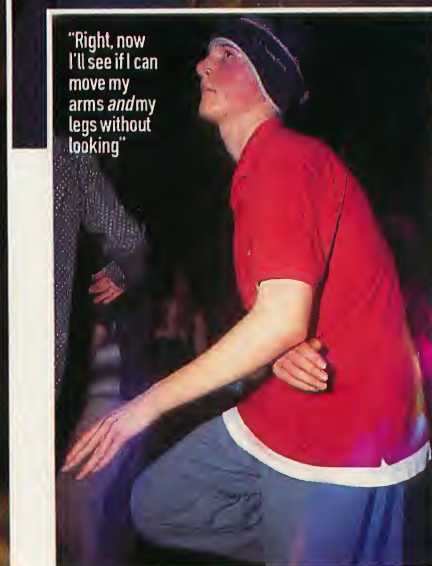
Rachel Newsome



DJ Dazee



"Yo – can someone take over?
I'm dying for a slash!"



"Right, now
I'll see if I can
move my
arms and my
legs without
looking"

pics JAMIE B

Man With No Name

Megadog, London

THE Man With No Name is clearly enjoying himself. He's on stage, bathed in ultraviolet, gazing out over a sea of arms cocooned in strobe-flecked fog, dancing like some acid-crazed voguer, throwing mock-yogic shapes and Christopher Walken stares. And just as a track reaches its peak, he pogos furiously on the spot, arms exhorting the crowd to ever greater heights of euphoria. Maybe Martin Freeland (for that is MWNN's name!) thinks he's some sort of shaman. Maybe he's totally at one with his music. Maybe he's just taken too many drugs. Whatever, he puts to shame the legion of earnest young men jerking themselves off into a stupor in the name of "live techno".

Freeland's records have formed a substantial part of Paul Oakenfold's sets since 1993, when he was the first mainstream DJ to champion the MWNN mix of energetic trance and psychedelic techno. The furiously anthemic classics "Teleport", "Sugar Rush" and "Floor Essence", which tore through the underground psy-trance scene five years ago, bookend tonight's set, still sounding as fresh as they did back then. A brace of newer, leaner, tougher trance workouts send the crowd similarly bonkers.

The rest is hardly rocket science. Arm-waving plus mad dancing times banging choons equals damn fine show in anybody's book. All of which means the world would be a much better place with a few Freelands more.

Kieran Wyatt

INSOMNIA FLOORFILLERS CLUBS AND LIVES

Who invited the psychedelic Jacques Cousteau impersonator?



Pics JAMIE B

Raving queens! Outrageous trannies! And this nutter!



Fol-de-rol, dance hither ye pixies of olde England, etc

"Let me tell you 'bout"... Oh, leave it



French tickler — quite literally!



The Olympics are the other way, chum



Sundissential Club Europa, Leeds

A DERANGED girl in a skimpy nurse's outfit writhes on a beach mat by the dancefloor, stroking herself with a feather duster. Her friends wield plastic shovels, scooping imaginary sand onto her body. All around them, people are looking utterly battered. Any semblance of control over their body movements deserted them hours ago. Down by the speakers a group of skinny boys wiggle their butts to Tony De Vit's throbbing hard trance, gurning so hard they look like they're about to shit their brains. It looks and sounds like a cross between "Apocalypse Now" and some bonkers party held by a bunch of South American Indians who've just emerged from the jungle and discovered acid house and fluffy bras. And you still think Sunday is the day of rest?

Incredibly, people still do and they're probably the same halfwits who say the energy and innocence of acid house's heyday can never be recaptured. Shuffle off back to your Radiohead albums, losers, because one look at the dancefloor here would have you choking on your pipe and slippers.

Sundissential is currently cooking on gas mark 10, a disco inferno of fierce rulin' divas, raging acid and an attitude that screams "We're not stopping for nobody, no way, never". It's only the second time the Birmingham club has ventured north and it's obvious that they're on to a winner. It's the perfect combination — a posse of northern clubbers with their legendary fervour and energy plus a Sunday club infamous for its 12-hour sessions, outlandish dancers and a promoter who answers to the name of Mad Dog. None of that standing-around-looking-beautiful nonsense here. It's strictly let's-go-mental as Nosferatu-lookalike Rob

Tissera drops the giant synth stabs of "Dreams" by Quench.

We retire to the balcony, thinking we'll get a brief respite from the writhing mass below. Fat chance. Three shiny shirts holler, "Let's 'ave it!" at regular intervals, a girl in a four-year-old's Teletubbies nightie cavorts nearby and some nutter in pyjamas sounds off an airhorn in our lugholes. Yeah, Sundissential — no sleep till bedtime.

Kieran Wyatt

Sundissential is monthly Sundays at Club Europa, New Briggate, Leeds (information: 0121-633-9273)



Readers' Lives

What you lot really get up to

BRENDAN GRISE as spotted at Logical Progression, London



Age: 19.

Where are you from? I'm a waiter from New Hampshire, USA.

What was your first real clubbing experience?

1995 at a club called Access. Moby was playing. I'd just got into electronic music and a friend dragged me along thinking I'd like it. I did!

What are your favourite clubs?

I've mainly been going to underground trance parties and stuff like Pendragon. I've also been to Movement a few times.

Why do you go clubbing?

I just love the music. The vibe here is so much better than in the States. Everybody's much more into it here because the scene's so massive.

Which DJs do you always try and hear?

Mark Sinclair, Grooverider. Mainly people playing trance or drum & bass.

And who do you always avoid?

I keep an open mind, but I try and avoid happy hardcore.

What's this night like?

It's my first Logical Progression night and the first time I've been in a "superclub". The drum & bass room is really good.

Who are you here with?

My girlfriend. We tend to go clubbing together although she's a bit more into the drum & bass side of things than me.

What are you doing afterwards?

Probably home or back to a friend's place.

What's been your best night out in the last six months?

A Pendragon party I went to a few weeks back.

And the worst?

I went to Trancentral and it was mainly hard acid techno trance, which I'm not into. I do like the hard stuff but I prefer the more melodic trance.

What's your favourite dance record of all time?

Leftfield's "Song of Life". I also like the old KLF stuff, because it reminds me what the scene must have been like here in England back then.

What's your favourite television programme?

I like "Seinfeld", "Simpsons" and a lot of cartoon stuff.

What was the last film you went to see?

"As Good As It Gets" with Jack Nicholson, but I didn't really like it.

What's the best thing in your life?

My girlfriend or my DJing. If I had to decide I'd say my girlfriend.

Creamfields or Universe '98?

Probably Creamfields because it's cheaper.

Where are you going on holiday this year?

Scotland. I want to see the mountains and the scenery.

What's your favourite indie band?

I don't follow much besides techno. I suppose I like Swervedriver [crusty Brit thrashers] and Big Black [seminal US noisniks].

Is there a God?

Definitely. You go through everyday life and see things that convince you.

RACHEL LONG as spotted at Sundissential, Leeds

Age: 21.

Where are you from? I'm a dancer from Otley, Yorkshire.

What was your first real clubbing experience?

Probably The Gallery – the atmosphere and people were just amazing. The music was pumping and everyone was just so happy.

What are your favourite clubs?

Sundissential, The Orbit and Rise. The people have got a good attitude at those clubs.

Which DJs do you always try and hear?

Tony De Vit, Tall Paul and Judge Jules – maybe. Anybody banging it out, basically.

And who do you always avoid?

I don't really like Jeremy Healy.

Who are you here with?

Loads of friends and a few other dancers. We all go out clubbing together every weekend.

What are you doing afterwards?

We're having a big party back at my house. We've got some decks and I'll be spinning a few tunes with my friend who DJs at Castle Loco, probably hard house stuff.

What's been your best night out in the last six months?

Carl Cox at The Orbit last week.

And the worst?

Gatecrasher a few weeks back. It's too big and the music wasn't very good.

What would you do at the weekend if you weren't clubbing?

Usually get stoned!

What's your favourite television programme?

"Friends". I only started watching it a month ago but it's really funny.

What was the last film you went to see?

"As Good As It Gets" – it was a pile of shit. Jack Nicholson was pretty good but the film didn't really have a storyline at all.

What's the best thing in your life?

Clubbing. I live for the weekend. I love getting dressed up and performing in clubs.

If there were no clubs, what would you do with your time?

I'd have parties round my house every week.

Creamfields or Universe '98?

We're thinking about driving down to Creamfields. It would be nice to go to an outside event for once, instead of a sweaty club.

Where are you going on holiday this year?

Probably to Ibiza and work for a couple of weeks, hopefully as a dancer for Manumission. Nowhere else abroad has the atmosphere that Ibiza has.

What's your favourite indie band?

The Verve.

Is there a God?

There's more than one God. God is all my friends.





Gatecrasher

discover an advanced culture

May 24th Gatecrasher Spring Party
@ The Republic 112 Arundel Street, Sheffield, S1 1DJ

Judge Jules
Tall Paul • Seb Fontaine (Back2Back)
Brandon Block • Alex P (Back2Back)
D.J. Sonique
Scott Bond
Matt Hardwick
Admission £20.00
Time 9pm - 6am

May 24th Spring Bank Holiday Party
@ Bakers, Broad Street, Birmingham

Paul Oakenfold
Jeremy Healy
Brandon Block
Alex P
Scott Bond
Andy Cleeton
Admission £20.00
Time 10pm - 6am

May 16th

area 1
Tony de Vit • John Kelly • Scott Bond
Parks & Wilson • Guy Orndel
area 2
Miles Hollway • Elliot Eastwick
area 3
Andrew Clarke • Ricky Chopra

May 23rd

area 1
Pete Tong • Boy George • DJ Sonique
Chris & James • Scott Bond • Matt Hardwick
area 2
Ralph Lawson • Miles Hollway
area 3
Mike Smith • Ricky Chopra

May 30th

area 1
Judge Jules • Jeremy Healy • Alex P
Luke Neville • Matt Hardwick
area 2
Ralph Lawson • Elliot Eastwick
area 3
Andrew Clarke • Ricky Chopra

June 6th

area 1
Tall Paul • Brandon Block
Parks & Wilson • Matt Hardwick
area 2
Jon Marsh • Ralph Lawson
area 3
Andrew Clarke • Ricky Chopra

June 13th

area 1
Judge Jules • John Kelly (Back2Back)
Scott Bond • Tom Wainwright • Guy Orndel
area 2
Miles Hollway • Elliot Eastwick
area 3
Andrew Clarke • Ricky Chopra

June 20th

**Gatecrasher.meets
Ministry Of Sound**
@ Lotherton Hall, Leeds

See page 13 for further details

**Residents: Judge Jules Scott Bond Ralph Lawson Miles Hollway
Elliot Eastwick Matt Hardwick**

For further information please contact: Gatecrasher Tel: 0121 605 8970

@ The Republic - 112 Arundel Street, Sheffield, S1 1DJ

Doors open 10pm - 6am • Admission £10.00 Members & NUS / £12.50 Others

Weekly tickets available from the **TICKETMASTER** 24hr credit card hotline: 0990 344 4444 or Gatecrasher credit card hotline: 0115 912 9174.

Coaches available from Leeds, Manchester, Derby, Leicester, Nottingham, Grimsby, Hull & York.

For availability / prices call: Venture Club Trips on 07000 790167 (24hrs).

Sound by **AVA** Official Gatecrasher pre-club bars: **PORUMBAR** **HALEON BAR** Gatecrasher website: www.gatecrasher.co.uk



Ministry of Sound every Friday at Pacha July 3rd–September 11th

**Residents—Erick Morillo. Paul Jackson. Jazzy M
Frankie Foncett. DJ Heaven**

Featuring—Deep Dish. DJ Sneak. Ultra Nate. Byron Stingily
Allister Whitehead (Zero G). Kenny Carpenter
Darren Emerson. Barbara Tucker. Farley and Heller
The Freestylers. Bentley Rhythm Ace. DJ Disciple
Danny Rampling. Norman Jay. R.I.P. Fabio and Grooverider
Jon Carter. CJ Mackintosh. Dave Piccioni. Frankie Feliciano
Phil Gifford. Tedd Patterson. Dave D'Eclectic. Dan and Jon
Kahuna. Colours. Doc Martin. The Problem Kids
and many more

 **PIONEER**

*STRICTLY
RHYTHM*

H

 subliminal



In association with

Clubbers Guide to Ibiza

Double Album Mixed by Judge Jules & Pete Tong. Released 22nd June 98